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ABSTRACT

Intended for use with children ages three through twelve, this bibliography cites films and filmstrips covering children's literature and a variety of other instructional subjects. Following an introduction that discusses the selection criteria used for the bibliography and how to use the book, the annotation portion lists the citations in alphabetical order by title. Citations include format, running time, and most appropriate grade level. A list of distributors and producers follows the annotations. Author and title indexes to children's literature and a subject index to the films and filmstrips conclude the bibliography. (HTH)

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Films and Filmstrips for Language Arts

An Annotated Bibliography

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To Carolyn Whitenack, who encouraged me to view, to evaluate, and to write.

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Introduction

Only a decade ago most language arts educators did not consider film essential to instruction in the elementary schools. Teachers and librarians had generally been introduced to children's literature in traditional undergraduate classes that stressed the merits of books but ignored the potential of films. When films were discussed, the emphasis was upon how well they translated fiction already acceptable in the classroom.

Yet it is not uncommon for children to be inspired by films, to want to discuss further the subject introduced by a film, and to seek additional information about the subject, often by reading. As early as the fifties and sixties, media specialists cautioned that television and film would become "rival educators" if teachers failed to recognize that new teaching techniques were required for visually sophisticated youngsters, the products of a communications environment. Abraham Cohen, writing in the *Library Journal* (February 15, 1967), observed that educators

must understand how the communication process works, and how attention is gained. They must know and appreciate that new and improved communication devices can become an important help in meeting the problem of interesting and motivating the student to learn. . . . To the student, who sees and hears with the alertness of youth, a transfer to film may be the very opening to perceptions so zealously sought by the teacher. (p. 40)

Referring specifically to the language arts curriculum, he added,

Film can motivate. Its use in literature classes is a sterling example, for here it is well used to encourage a more significant evaluation of a book. Seeing values in a book is often easier after the film has been viewed. It is not unusual for the student to suddenly become aware of certain qualities of printed material he otherwise simply would not or could not comprehend. The author's intent, point of view, and literary skill can often be more sharply demonstrated with a cinematic presentation. Contrasts and conflicts will spur discussion of portions of the book which may have otherwise been difficult to treat in class. (p. 40)

Indeed, the notion that film viewing curtails reading has largely been discarded. A Library of Congress seminar, "Television, the Book, and the Classroom," reported that book sales per person were three times greater in 1978 than in 1958 (*Publishers Weekly*, May 8, 1978, p. 21). And librarians as well as booksellers note that television adaptations of books not only entertain but generate an interest in the books themselves; witness the media effect on the sales of *Where the Red Fern Grows*, *Watership Down*, and *Little Lord Fauntleroy*.

Most films, as a matter of fact, are not designed to replace books. True, purists like Morton Schindel of Weston Woods Studios insist upon authenticity and create beautiful films and filmstrips that carefully retain the integrity of stories already in print, and their films can serve to introduce a book to young readers or to enable them to experience again the joys of a familiar tale. In a sense, such films parallel the activity of generations of elementary teachers who have introduced new books and kept alive the happy memories of familiar ones by reading aloud to their students. Producers like Bert Salzman, on the other hand, create their own moving stories on film. Both original film literature and film interpretations of books are valid experiences for young children, and neither competes with the goals of reading programs. Instead, many teachers are discovering a symbiotic relationship between the visual mass media and print, with each augmenting the effectiveness of the other.

If teachers are to use films and filmstrips to enhance and extend the language arts experiences of today's youngsters—children who have typically spent 6000 hours in front of the television screen before entering first grade—they must have ready access to information concerning quality materials. And it is difficult and time-consuming to locate and select films for classroom use. In response to that need and to encourage the sensible and sensitive use of films in the elementary classroom, I began work on an annotated bibliography designed to guide teachers, librarians, and media specialists in the choice of these materials. With few exceptions, the search was limited to productions of the seventies. *Films and Filmstrips for Language Arts* is the result.

Selection Criteria

Ideally, we all seek guidelines in the selection of films for classroom use; realistically, there are few that everyone can agree upon. Nevertheless, certain criteria were followed in compiling this bibliography. First, most of the films and filmstrips included here were designed for use with children ages five through twelve. Those produced for other

audiences were carefully evaluated before adding them to the list. Second, selections were based on the potential of material for generating classroom activities—writing assignments, discussion topics, reading correlates. Third, the technical quality of the material was considered. Is the sound track clear and the narration or dialogue easily followed? Are visual elements attractive and appropriate to the film's purpose? Has the film been effectively edited? Traditional narrative elements—dialogue, characterization, theme—were the fourth consideration in conjunction, of course, with assessments of setting, costume, and casting. The emotional and intellectual impact of the film was the fifth criterion. Will the film arouse the child's curiosity, deepen sensitivity, broaden perspective? Finally, all films and filmstrips were chosen because they deal with concepts important to the elementary school curriculum. Nonfiction materials were judged on authenticity and how well they correlated with printed materials. The focus, then, throughout this bibliography has been on quality materials of value to the language arts teacher.

In addition to these guidelines for selection, each of the nearly three hundred films and filmstrips discussed here received at least one review of endorsement, typically in professional journals like *Booklist*, or *Previews*, and all have been viewed by me. Often films were shown to children to evaluate audience appeal and response. Special attention was given to locating nonsexist and multicultural presentations, and the ethnic mix represented in these final selections should encourage young people to reconsider stereotyped perceptions and cliché judgments. The range of theme, character, and setting is broad—from Aesop's fables to shoplifting, from the velveteen rabbit of the English nursery to Petronella, that thoroughly modern princess who rescues her prince. Similarly, a variety of film techniques from American and foreign artists is represented—paper and clay sculpture, porcelain figurines, puppets, wooden blocks in animation, paper silhouettes. And above all there has been an emphasis on including quality children's literature.

Using the Book

The films and filmstrips are listed alphabetically by title and numbered sequentially. The general subject index and the children's literature indexes are keyed to these numbers. All productions are in color unless otherwise indicated, and all films are 16 mm. Teacher's guides of special merit are mentioned. The identification line that precedes each annotation includes title, running time, producer or distributor,

date, and most suitable grade level. Dates, as all filmophiles know, are sometimes difficult to specify, especially with older films. Catalogs and reviewers variously assign copyright dates, release dates, or even—in some catalogs—acquisition dates. In general, the earliest date for a given film or filmstrip was used. Because of the range of sophistication among students within a given grade and the considerable overlap between grades, only two audience designations—primary (kindergarten through third grade) and intermediate (fourth through sixth grade)—are given. Nevertheless, many of the films labeled primary are appropriate for older youngsters, depending upon the teacher's purposes and the nature of the follow-up assignments. An animated folktale for kindergartners may, for example, be analyzed by much older children who are considering themes and characters in folk literature or who are undertaking the study of animation techniques. Conversely, many third graders can be interested in films designated intermediate.

Addresses of producers and distributors mentioned in the identification lines are listed at the back of the book. It should be noted that many of these films are available from sources besides those listed here. School and public librarians and school media departments can help teachers choose the nearest or least expensive rental source or the most efficient purchase source. In this respect, *Educational Film Locator* published by the Consortium of University Film Centers and R. R. Bowker Company, *The Video Source Book*, *Audiovisual Market Place*, and *Media Review Digest* will serve teachers as handy references for production and distribution information.

Prices, both rental and purchase, have been omitted because of frequent changes. To ensure that films and filmstrips listed here were still available, however, all companies were contacted in the spring of 1980 to confirm title currency.

Since the selection of curriculum materials is always a complex task dependent in part upon subjective judgments, educational priorities, and instructional objectives, this bibliography cannot serve as the sole guide in the selection of films and filmstrips for language arts. It does not pretend to be a complete or comprehensive assessment of the multitude of productions available in the field. It can, however, save teachers and librarians many hours of research and will, I believe, encourage the creative use of films and filmstrips within the traditional language arts curriculum. Finally, it is my hope that teachers who have not enjoyed the benefits that films and filmstrips bring to their teaching will be encouraged to experiment with some of these and that those who are already enthusiastic users will find here some productions to add to their lists of favorites.

The Annotations

1 **Adventures in Listening.** Set of six filmstrips, disc or cassette. Coronet Films, 1975. Primary.

The listener-viewer is encouraged to react to the sounds presented in this set—the sounds of home, school, park, ~~zoo~~, and city. The filmstrips emphasize the importance of listening in gaining an understanding of everyday activities. With its well-written script and exceptionally distinct audio, the set can be used to introduce blind children to sounds in the environment.

2 **Aesop's Fables I and II.** Set of eight filmstrips, cassette. Eye Gate Media, 1978, Primary.

Designed to involve beginning readers, this version of the tales is read first by a narrator; the visuals are then rerun and children are encouraged to read the text to themselves. The illustrations are bright, the vocabulary is suitable for most seven-year-olds, and the audio is well paced. Among the eight familiar fables are "The Grasshopper and the Ant," "The Tortoise and the Hare," and "The Fox and the Grapes."

3 **Aesop's Famous Fables.** Set of six filmstrips, disc or cassette. Society for Visual Education, 1979. Primary.

The great value of this set is that it preserves the literary quality of these short moral tales. Simple visuals, combined with a well-paced narration, offer a good introduction to the old fables for young children.

4 **All about Bobby.** Film, 16 minutes. Barr Films, 1975. Intermediate.

This carefully edited film introduces the idea that each of us can be viewed in many ways by the people who know us. Bobby, a twelve-year-old Chicano youth, is variously described by people who know him as cute, shy, aggressive, stuck-up, lazy, talented—illustrating the process by which we form our opinions of others and proving how difficult it is to judge another person. The film has good narration and well-paced background music.

5 **America Rock.** Series of ten films, 3 minutes each. Xerox Films, 1976. Primary/Intermediate.

These lighthearted musicals are an introduction to basic episodes of American history, including the country's discovery, its founding, and its efforts at self-direction. The comic animation appeals to the child's sense of humor, the music is well produced, and the

verses aptly convey the story of a new country's struggles and successes. Produced by Scholastic Rock, Inc., for the Bicentennial, this series is a valuable addition to film collections for its entertainment and educational qualities. Among the titles are "No More Kings," "Sufferin' until Suffrage," "Elbow Room," and "The Great American Melting Pot."

6 **American Songfest.** Film, 41 minutes. Weston Woods Studios, 1976. Intermediate.

Although this film can be seen as a promotional piece for Weston Woods, it has a strong script and memorable live-action shots that children enjoy. Designed for the Bicentennial, it shows how various author-artists view the American panorama. Much of the film's overall appeal for youngsters comes from the homey narration by a barefooted Robert McCloskey, whose boyish charm sparkles as he introduces us to films based on four picture books that portray the American spirit through popular song: *Yankee Doodle*, *The Foolish Frog*, *She'll Be Comin' 'round the Mountain*, and *The Star Spangled Banner*. Pete Seeger is shown in his cabin on the Hudson River, Peter Spier and Robert Quackenbush are visited in their studios, and we are introduced to Steven Kellogg. Careful editing is evident, animation and live-action shots are well combined, and the good sound track encourages viewers to sing along. The film can be used to introduce a unit on folk music, to stimulate interest in American history, or to initiate the study of graphic arts.

7 **The Americans: Colonization.** Set of twelve filmstrips, cassette, teacher's guide. International Film Bureau, 1978. Intermediate.

The colonial period is introduced through the biographies of a dozen of its heroes. Dramatic music, a strong narrative, and a fast-paced script make this an excellent set in spite of a voice echo on the tapes. The information presented is accurate and encourages older elementary students to go on to read about these historical figures. Among those included in the set are General Braddock, Peter Stuyvesant, William Penn, Sir Walter Raleigh, Captain John Smith, and Roger Williams. For teachers whose background in colonial history is sketchy, these filmstrips are extremely useful. In addition, they can be used for independent study and to introduce students to biography. *The Americans* is a series that includes two other twelve-strip sets: "The Seeds of Revolution" and "The Revolutionary War."

8 **The Amish: A People of Preservation.** Film, 28-minute edited version; also available in a 53-minute version. Encyclopaedia Britannica Educational Corporation, 1976. Intermediate.

Winner of a CINE Golden Eagle, this film is an informative, thought-provoking introduction to an American religious minority. The well-organized narrative discusses Amish community life, cultural traditions, and religious customs. Through touching scenes of children playing, families working together, and community religious activities, the film communicates the close relation of the Amish to the land and their unique value system. The film is an excellent source on the Amish, who usually discourage photographs of their people and discussions of their beliefs with those outside their faith.

9 **Amish Life and Culture.** Filmstrip, cassette. Enjoy Communicating, 1979. Intermediate.

Designed for older children, this filmstrip offers a straightforward presentation that objectively explains the Amish life-style. All photographs are of the Amish and their artifacts. The script is highly informative, especially about economic and cultural aspects; less is said about the religious beliefs of the Amish. The filmstrip is a useful supplement when discussing minorities and religious freedom.

10 **Angel and Big Joe.** Film, 27 minutes. Learning Corporation of America, 1975. Intermediate.

Bert Salzman wrote and directed this Academy Award-winning film about an Hispanic boy and his tenuous relationship with an Italian who befriends him. Salzman's productions are always emotionally evocative; this is no exception. Strong acting and good editing combine to create a film that has a lasting impact on most preadolescents in spite of a relatively thin story line. The story centers on Angel's nomadic existence as the oldest son in a poor migrant family, and on the loneliness of Big Joe, a telephone lineman. Forced to decide between duty to his family and his growing trust in Big Joe, Angel chooses his family. The film's theme—cultural acceptance and learning to face disappointment—is carefully developed.

11 **Annie and the Old One.** Film, 16 minutes. BFA Educational Media, 1976. Intermediate.

Based on Miska Miles's book by the same title, this well-produced visual interpretation of the inevitability of death and of the sad-

ness one feels at the prospect of losing someone special also serves as an introduction to the Navajo way of life. The Old One has come to believe that she will rejoin the earth when the rug she is weaving is finished and taken from its loom. Annie, her granddaughter, tries to intervene by forestalling completion of the rug. Besides being true to the original story, the film version is clearly narrated and realistically enacted against a background of beautiful scenery.

12 **Apt. 3.** Film, 8 minutes. Weston Woods Studios, 1977. Primary.
Sam and his brother Ben trace the sound of a harmonica and find a blind man who shares with them the gift of insight. The simple theme of friendship expressed in Ezra Jack Keats's original story is faithfully maintained in this iconographic version. Like the oil paintings that illustrate the book, the film suggests the forbidding elements that are associated with life in tenement housing; yet beauty is discovered within gloom.

13 **Aucassin and Nicolette.** Film, 16 minutes. National Film Board of Canada, 1975. Intermediate.
Lotte Reiniger's expertise in animation is demonstrated in her depiction of this French medieval *chantefable* of two lovers. Using delicately constructed silhouettes against pastel backgrounds, she creates an unusually artistic visual experience. The narration is limited, but the action explains itself and is readily followed by young viewers. Because of its noteworthy art techniques, the film is useful in art as well as language arts classes.

14 **Backyard Science, Series II.** Set of four filmstrips, disc or cassette, teacher's guide. BFA Educational Media, 1975. Intermediate.
Produced by Norman Bean, this series relies on excellent nature photography, including several close-up shots, to introduce youngsters to spiders, snails, fish, and reptiles. Backed by delicate harp music, the set offers an intimate glimpse of these backyard creatures, showing their positive relationship to human life as well as their occasional danger to us. Series I of *Backyard Science* also contains four filmstrips: ants, bees, beetles, and crickets.

15 **Balthazar the Lion.** Film, 12 minutes. Wombat Productions, 1975. Primary.
Everyday materials—boxes, strips of wood, paper, paints—are used to create the zoo animals, the people, and the props in this

nonnarrated film about an overly hungry lion who eats *everything* he can get his mouth around. Because the animation is relatively simple, the film can be used to introduce older children to film production and to encourage them to animate a story. The story's theme resembles that of "Mother, Mother, I Feel Sick," the familiar rhyme reproduced in a picture book by Remy Charlip, and illustrates the necessity for responsible behavior within social groups. Simple harmonica music creates an interesting background.

16 **Beauty and the Beast.** Film, 19 minutes, teacher's guide. Coronet-Films, 1978. Primary.

The charm of this simple version of Perrault's *Beauty and the Beast* is in its clever use of porcelain figurines as the main characters. Both music and narration are enjoyed and understood by the young child. Because this version emphasizes the love theme between beast and maiden, it is somewhat less acceptable to older children. Marianela Mayer's picture book of this familiar tale has greater depth and is a valuable follow-up to the film.

17 **Being Right, Can You Still Lose?** Film, 21 minutes. Walt Disney Educational Media, 1976. Intermediate.

A clip from *Ride a Pony*, one of Disney's full-length, live-action family dramas, this is a thought-provoking presentation concerning courtroom justice, the loyalty of pets, and the difficulty of finding answers to ethical questions. Two youngsters lay claim to a wild pony, and the judge decides to let the pony decide. The boy wins; the girl, who knows she is right, loses. The film is convincing, and the theme of personal exoneration is clearly presented. This film is an excellent vehicle to promote group discussion.

18 **Big Henry and the Polka Dot Kid.** Film, 33-minute edited version; also available in a 51-minute version. Learning Corporation of America, 1977. Intermediate.

Produced by Linda Gottlieb, this highly emotional film is fast becoming a classic for viewers of all ages. Based on the story "Luke Baldwin's Vow" by Canadian author Morley Callaghan, the production concentrates on one well-rounded character—Big Henry, who is more at home with logic than with emotion—and three rather less developed characters—Luke Baldwin, a dog named Dan, and the unorthodox Edwina. Luke, as the Polka Dot Kid, is convincing to young viewers in his efforts to save

Dan, a blind mongrel dog his uncle is ready to destroy. The acting and technical aspects make this film above average. Children thoroughly enjoy this moving, suspense-filled adventure.

19 **Bighorn!** Film, 26 minutes. Marty Stouffer Productions, 1972. Intermediate.

With excellent photography and an explicit script, this film portrays how the bighorn sheep exist. Following the herd from one season to the next, the film shows in the process the entire Rocky Mountain environmental community. Because the narration is packed with information, the production is best understood by older children. Younger ones, however, enjoy the visuals and the story line, which include the ritual fight between males, the birth of a lamb, and the feeding and migratory habits of the flock. The narration makes a strong plea for the care of endangered species.

20 **Birds in Winter (second edition).** Film, 11 minutes. Coronet Films, 1975. Primary/Intermediate.

Close-up photography has been expertly combined with an informative narrative by a bird-watcher who explains the habits and characteristics of winter birds as he watches them at feeding stations. The excellent photography enables young children to identify common winter birds of the Midwest and Northeast, such as the cardinal, chickadee, junco, sparrow, nuthatch, and blue jay. Some hints are given for setting up feeding stations.

21 **The Boy and the Bridge.** Film, 6 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Intermediate.

Produced by Jugoslavia Films, this live-action short is an excellent nonnarrated excursion into the traditional culture of a small East European village. Guitar music provides the background while the visuals convey a teenager's desire to jump from a tall, arched bridge to prove his manhood. After watching the others and contemplating the jump, he gathers his courage and plunges feet first down into the water. When he surfaces, he is greeted by the praise of other boys.

22 **The Boy Who Heard Music.** Film, 13 minutes. Texture Films, 1976. Primary.

Set in Quebec, this live-action, nonnarrated production depicts a charming preschooler who tours the streets of the city in his

little car. Because of his generosity, he is rewarded and finds himself able to hear magnificent organ music. The viewer also hears the music—by Dietrich Buxtehude—and is delighted with the effect. Because the production echoes the plot of "The Golden Goose," it combines nicely with a reading of that folktale.

23 **The Bridge of Adam Rush.** Film, 47 minutes. Time-Life Films, 1975. Intermediate.

After viewing this film, we readily understand why it has won numerous awards. The action develops slowly as Adam, the twelve-year-old hero, leaves his fine home in Philadelphia and moves to a farm in upstate New York. His father has died, and his mother has remarried. Adam's stepfather at first seems stern and sullen, but Adam eventually comes to love and respect this quiet man. The acting is excellent, the characters are entirely believable, and the rural setting is authentic and provides a good introduction to life in America in the early 1800s. The combination of a well-written script and splendid direction separates this Christopher Award winner from other films for children. Its themes of the importance of family security and the difficulty of adjusting to a new environment have a lasting appeal for young people.

24 **The Bronze Zoo.** Film; 16 minutes. Textafe Films, 1974. Intermediate.

This film, based on Shay Rieger's book by the same title, is an excellent introduction to metal sculpting. In the live-action presentation, Rieger creates a bronze yak, explaining each step of the process as she works. From wire and brass pipes she builds an armature on which she applies wet plaster. She takes the completed cast to a foundry, where we see the "lost wax" method employed as the molten bronze is poured. Finally, we see the finished yak set in place outside a public library.

25 **The Bunyip of Berkeley's Creek.** Filmstrip, cassette. Weston Woods Studios, 1977. Primary/Intermediate.

Based on the award-winning picture book written by Jenny Wagner and illustrated by Ron Brooks, this filmstrip is an effective retelling of the story of the Bunyip, an Australian folk monster. The audio is a bit noisy and distorted at times, but overall this is a worthwhile filmstrip that most children enjoy.

26 **Carole, I Love You.** Film, 17 minutes. Phoenix Films, 1974. Intermediate.

This is a lighthearted, contemporary tale of a boy's first crush on a girl. The main characters, about ten years old, are self-assured middle-class youngsters in a small French village. To win Carole's love, the hero carries her books, fights a bully, climbs a tower to brighten the sky with balloons, and finally gives her his puppy. Good acting, the scenes of the French countryside, and the careful dubbing of speech combine to make the film visually enchanting and effective.

27 **The Case of the Elevator Duck.** Film, 17 minutes. Learning Corporation of America, 1974. Intermediate.

Winner of several awards, this film is the warmhearted story of an eleven-year-old black "detective" who lives in an inner-city housing development. Linda Gottlieb's production, based on the book of the same name by Polly Berrien Berends, is carefully paced to create a realistic, easygoing film about one boy's adventures with an illegally housed duck. Both the boy and the duck are fine performers and steal the hearts and imaginations of youthful audiences. Although harsh aspects of life in a housing development are presented, the resourceful young hero manages successfully in that environment, and the basic thrust of the story is positive.

28 **Castles Made of Sand.** Film, 8 minutes. Pyramid Films, 1971. Primary/Intermediate.

This film begins and ends with an evocative song that carries the production's message: castles made of sand are lovely but fragile. The opening scene is of a deserted beach, but with the end of the song the film mood changes and the beach begins to bustle with people. Carefully edited scenes show people building castles in the sand. Soon the beach is again deserted, and the castles are destroyed by the ocean. This nonnarrated production provides an excellent introduction to Jan Adkins's book, *The Art and Industry of Sandcastles*. Both encourage creativity and carry a message that runs deeper than the surface story.

29 **The Cat and the Collector.** Film, 6 minutes. Weston Woods Studios, 1973. Primary/Intermediate.

Iconographic film techniques recapture the picture book of the same title by Linda Glovach. The collector is a dear old man

who accumulates discarded treasures. One day he acquires a skinny, friendless cat. The collector, however, has another pet—a trusting bird. When the cat kills the bird, the collector throws him out but later realizes that the cat was only responding to instinct. The story concludes on a note of forgiveness and understanding. The sound and the calm pace are appropriate to the theme, and the film can be used in a unit on pets or when discussing the subject of death.

30 **Cat Tale.** Film, 13 minutes. Aims Instructional Media Services, 1974. Primary/Intermediate.

Designed to emphasize the importance of good pet care, this film shows what happens to a cat when its owner goes away and leaves it alone and unprovided for. Chased by dogs, hungry, nearly struck by a car, the confused creature is befriended by a little boy. Then its owner claims the cat. Two qualities separate the film from the ordinary how-to-do-it: the interesting plot and the acting of the two young boys. Since boys are less traditionally regarded as owners of cats, this film may help to change a sexist stereotype.

31 **Changes, Changes.** Film, 6 minutes. Weston Woods Studios, 1972. Primary.

Directed by Gene Deitch, this is one production by Weston Woods in which the original story line of a picture book was extended. Nevertheless, this animated short conveys the idea of the original book of the same title by Pat Hutchins. Children will be delighted by the animation technique, which uses wooden blocks and two wooden dolls to illustrate adaptations to change. Only wooden instruments, some constructed solely for this production, are used to create the background music.

32 **Charlie Needs a Cloak.** Film, 8 minutes. Weston Woods Studios, 1977. Primary.

This humorous, well-produced animated version of Tomie de Paola's book is a worthwhile addition to any children's film collection. Charlie, a shepherd, needs to replace his well-worn cloak. He decides to make one, and the film shows us how the wool gets from the fleecy back of his sheep to Charlie's back. The bright colors and cartoonlike illustrations found in the book are reproduced in a film that delights young children. The musical score is first-rate.

33 **Cheechako's First Day.** Film, 8 minutes. Encyclopaedia Britannica Educational Corporation, 1978. Primary/Intermediate.
This is the visual record of a bear cub's experiences during its first day outside the den at Oregon's Washington Park Zoo. Children are fascinated with the cub's antics as it scrambles after its mother, imitates her actions, and learns to swim. The narration is clear but only modestly informative. Generally, the production is a good introduction to zoo habitat and to the behavior of polar bears in captivity. Since the cub learns to take care of itself, the film can be related to discussions of independence and safety.

34 **Chick, Chick, Chick.** Film, 13 minutes. Churchill Films, 1975. Primary/Intermediate.
A creative combination of rousing country music, natural sounds, and live-action photography makes this a lively interpretation of animal life on a farm. The camera focuses on two chicks, one busily breaking out of the shell and the other wandering over the farm. We see chicks waking, eating, drinking, exploring, meeting other farm animals and even a predator. From time to time we return to a setting hen to observe the progress of a hatching chick. This nonnarrated production is entertaining, but it is also informative on the subjects of birth, farm life, and animal behavior.

35 **A Chocolate Sandwich?** Film, 17 minutes. Filmfair Communications, 1976. Intermediate.
Films West has produced an easily understood film to introduce young viewers to different customs within different cultures. The main emphasis is on France and its people. Good live-action footage shows a typical French family. Because bread is an important ingredient in their diet, a portion of the film shows French bread being made, delivered, and eaten. American children may find it difficult to believe that French youngsters really do eat chocolate between slices of bread, but they will enjoy discovering the many similarities among the families depicted in this award-winning film.

36 **Christmas in the Village: 1840s.** Film, 15 minutes. Coronet Films, 1978. Primary/Intermediate.
An authentic portrayal of American Christmas customs in the 1840s, this live-action film was shot in Black Creek Pioneer Village near Toronto. The narrative centers on three families—

Methodist, Catholic, and a recently emigrated German family. Colorful scenes of taffy pulls, the cutting and trimming of Christmas trees, religious activities, and family gatherings are accompanied by quiet narration. Youngsters will recognize that many holiday traditions that began as simple family customs have been drastically altered in today's materialistic society.

37 **Christmas Lace.** Film, 27 minutes. Encyclopaedia Britannica Educational Corporation, 1978. Primary/Intermediate.

Produced by George Mendeluk, this live-action Christmas drama tells the story of a thief who steals a young girl's gift for the baby Jesus only to return a year later and give the girl a large sum of money. Set in rural French Canada in the 1880s, this film combines fine acting, an effective narrator, vivid scenic shots, and delightful French-Canadian music to create an enchanting adventure. Although the young girl is not an accomplished actress, her interactions with the other characters are appealing; the best acting is done by the thief, the trapper who takes him in, and the grandmother.

38 **The Christmas Messenger.** Film, 25 minutes. Pyramid Films, 1974. Primary/Intermediate.

Richard Chamberlain, cast as an angel who returns to earth each Christmas to listen to the carolers, moderates our visit to these Dickensian scenes. Eleven carols are presented through animation, an interest-sparking technique in this longer film.

39 **The Christmas Tree.** Film, 16 minutes, teacher's guide. Walt Disney Educational Media, 1976. Intermediate.

This adaptation of a Ukrainian folktale accurately reflects the setting, costumes, and traditions of peasant life in the late 1800s. The story centers around a peasant family and their preparations for the Christmas Eve feast. Young Petro is anxiously awaiting the time when the family will decorate their special fir tree. But his father sells the tree to a rich landowner, cuts it down, and sends Petro off to deliver it. The boy loses his way and has visions of an encounter with an old man, jolly and kind. When he later tells his adventure to his family, no one believes him until their tree is miraculously returned. The acting is good and the setting evocative—the entire production has a magical quality. The teacher's guide includes background information, vocabulary, and follow-up activities.

40 **Circus!** Set of four filmstrips, disc or cassette. Coronet Films, 1975. Primary.

Information about the circus—the animals, children, behind-the-stage activity, and finally the performance—is narrated by the circus people themselves. The strip on circus children is especially valuable because the children realistically describe in their own words what it's like to live in a circus community..

41 **The Clay Circus.** Film, 12 minutes, teacher's guide. Texture Films, 1978. Primary/Intermediate.

This nonnarrated film presents an unusual approach to two topics not usually associated—the circus and the sculptor. The visuals alternate between clips of a circus performance and of sculptor Shay Rieger's interpretation of the acts. At the beginning, Rieger is shown sketching at the circus so that youngsters will understand that she has been inspired by an actual event. As the film progresses, the performers and the artist continue their activities while the mood is conveyed through circus music.

42 **Clever Bill.** Filmstrip, cassette, teacher's guide. Weston Woods Studios, 1979. Primary.

Clever Bill is a classic children's book about a toy that must catch up with its owner when he leaves it behind, and the whimsical story has not lost its appeal to young children. The choice of a British reader is just right for this filmstrip production, which carefully adapts William Nicholson's picture book.

43 **Clever Hikoichi: A Japanese Tale.** Film, 12 minutes. Coronet Films, 1974. Primary.

This retelling of the Japanese folktale of a lad who used logic to outwit the chieftain of a neighboring village uses wooden figures in lovely scenes created through careful puppet animation and accompanied by authentic Japanese music. The young hero, helps the official wise men solve three problems; how to weigh a giant with only a tiny scale, how to triumph over a giant in battle, and how to put a stone too heavy to lift on the back of a giant. Since concepts of measurement and gravity are involved, the film is useful in math and language arts classes.

44 **Clock Talk.** Film, 11 minutes. Barr Films, 1975. Primary.

Excellent to use with primary grades when discussing time, this animated production explains why we have clocks, what they do,

and what they look like. This clever film that pictures clocks of all sizes and shapes is especially valuable because it leads easily to classroom discussion concerning the concept of time.

45 **Color It Living: Portrait of an Artist.** Film, 30 minutes. Mar/ Chuck Film Industries, 1970. Intermediate.

Excellent footage has been successfully edited to convey an understanding of the work of Canadian artist Martin Glen Loates, one of the world's leading nature artists. Loates bases his work on careful study of American wildlife, sketching first from life in the wilderness and then refining his work through hours spent in museums and zoos, where he can observe animals at length and in detail. Loates left school at seventeen and has relied on his natural talents rather than on formal instruction, but his continued growth is evident in his technique and its results. This excellent film biography is a valuable introduction to drawing from life and can be used to acquaint youngsters with the idea of aesthetic appreciation.

46 **Colores en Cuentos/Stories about Colors.** Set of six filmstrips, cassette. Coronet Films, 1976. Primary.

Bright, stylized illustrations and distinct narration make this a bilingual set that will be appreciated and easily understood by children as they begin to identify the primary and secondary colors. Since the set does little more than identify the colors through simple stories—the green caterpillar, the blue balloon, the orange flower, and so on—the teacher using it must be prepared to discuss the color wheel. The stories are also suitable as introductory listening experiences for very young children.

47 **Come into My Parlor, Said the Spider.** Film, 20 minutes. Arthur Mokin Productions, 1977. Intermediate.

Excellent close-up photography has been combined with an informative narrative in this film that examines the skills of spiders and their contribution to the ecological balance. The entire production is captivating; several species are introduced, and their hunting and web-weaving methods are discussed while the spider performs on the screen. This commendable film appeals to children because of its rarely shared details concerning spider behavior.

48 **Come See the Dolphins.** Film, 13 minutes. Coronet Films, 1975. Primary/Intermediate.

In this well-edited, live-action short a young boy and his father, a dolphin trainer at Chicago's Brookfield Zoo, participate in the Zoo's dolphin show. The announcer and the excited audience are heard in the background, but the discussion between father and son as they work together is distinct and lively. Some scientific data is introduced—how dolphins hear, communicate, and navigate—but the film's greatest value is its realistic introduction to the training of zoo animals, aptly demonstrated by the dolphins, who understand orders and work with humans so effortlessly.

49 **A Cosmic Christmas.** Film, 26 minutes. Learning Corporation of America, 1977. Primary/Intermediate.

This Christmas fantasy based on Ken Sobol's book of the same title appeals to a variety of audiences. The carefully animated story centers upon the visit of three cosmic strangers from outer space—a modern version of the Three Wise Men—and their search for the Christmas spirit. The musical background is excellent. Its theme, the need to care about others, makes this a worthwhile contemporary holiday tale to share with youngsters.

50 **Courtesy Counts a Lot.** Film, 11 minutes. Alfred Higgins Productions, 1976. Primary.

This upbeat animated film emphasizes the importance of good manners and respect for others. Quick changes of scene combined with lively music hold even the five-year-old's attention. Because the approach is not didactic and the incidents are easily understood, this is an effective presentation on social behavior to use with youngsters.

51 **A Cowboy's Work Is Never Done.** Film, 4 minutes. Aims Instructional Media Services, 1976. Intermediate.

This production offers a verse-by-verse animation of the Sonny and Cher hit, "A Cowboy's Work Is Never Done." Although most youngsters are not familiar with the song, they do relate to the scenes of children playing cowboy. Older viewers understand the irony of Sonny's inability to live up to childhood dreams of heroism. This light musical production provides a humorous introduction to the popular myth of the cowboy in society.

52 **The Creation of Birds.** Film, 10 minutes. Paramount Communications, 1978. Primary.

Produced by Societe Radio-Canada, this film is a short, simply animated, nonnarrated story of the seasons and of the Sky God's creation of birds. Blown from the trees by the wind, the leaves are transformed into birds. Based on a legend of the Micmac Indians of Canada, the film features an excellent sound track that accurately evokes the mood. The brightly colored visuals capture the attention of younger children.

53 **The Creative Eye.** Set of three filmstrips, cassette, teacher's guide. Clearvue Incorporated, 1979. Primary/Intermediate.

Using catchy music, a number of narrators, and excellent close-up photography, this set explores the routine visual experiences of the daily world. Preschool-primary educators will find that these unusual photographs of familiar objects can be used in several ways to foster perceptual skills and to encourage imaginative responses. This low-keyed presentation also works nicely in combination with Tana Hoban's books of photographs.

54 **The Dancing Lion: An African Folktale.** Film, 11 minutes. Film-fair Communications, 1978. Primary/Intermediate.

This excellent film presents the rhythms of African music and brings the storytelling experience alive. Although the narrator, musicologist Andrew Tracy, is white, the overall presentation is authentic. A group of African musicians introduces several rhythms and their combinations, including "crossed" rhythms. Mr. Tracy then tells a group of children the folktale of how a man and a rabbit charmed a lion with music, changing the ferocious, beast to a dancing lion. Both music and story are entrancing to young audiences, who are encouraged to join in by clapping in rhythm.

55 **David and Dog.** Filmstrip, cassette, teacher's guide. Weston Woods Studios, 1979. Primary.

A British narrator, quiet music, and the award-winning illustrations of the picture book work together to create a delightful experience for preschool and primary children. True to Shirley Hughes's book by the same title, this filmstrip can be used when discussing stories and illustrators from other countries—in this case Great Britain—and their contrasts and similarities to children's authors and artists in the United States. *David and Dog* is the story of a lost toy and its return to its owner.

56 **The Dawnriders: Native American Artists.** Film, 27 minutes. Lodestar Films, 1976. Intermediate.

Vivid live-action footage is combined with a well-written script in this provocative introduction to twentieth-century Indian artists. The tone is personal and direct because the artists speak for themselves. The setting and the straightforward information presented make this a worthwhile film for older elementary children.

57 **The Day the Colors Went Away.** Film, 10 minutes. Encyclopaedia Britannica Educational Corporation, 1974. Primary.

Animated puppetry in this nonnarrated film shows how art supplies should be used and cared for. The plot concerns a little girl who is careless with her colors while painting. The colors are so indignant that they run away and take all the other colors in the world along with them. When the child realizes her mistake, she goes in search of the colors, finds them, and learns to use them carefully—thereby restoring color to the world. The plot is slight, but young children are charmed by the puppetry and touched by the contrast between the colorful scenes and the bleak monotony of a world without color.

58 **De Facto.** Film, 8 minutes. Encyclopaedia Britannica Educational Corporation, 1974. Intermediate.

Produced by Filmbulgaria, this nonnarrated film concerns the dedication of a new building and its almost immediate collapse. Simple animation creates a cartoonlike atmosphere, and the plot centers on who is responsible for the building's collapse. Each of the accused claims to be innocent. When someone suggests that the musicians at the dedication ceremony are to blame, the angry crowd turns on the band and ruins their instruments. In the final scene, the crowd's noisy cheers bring down the remaining portion of the building. The satiric humor leaves us with a thought-provoking image of crowd reactions and how they lead to unthinking actions.

59 **Discovering American Indian Music.** Film, 24 minutes. BFA Educational Media, 1971. Intermediate.

This excellent live-action film offers extensive information about Native American music through interviews with musicians and dancers. Dressed in full costume, members of eleven North American Indian tribes perform the dances and songs of their respec-

tive tribes and discuss the importance of music in tribal life. A percussion piece by the contemporary Cherokee composer Louis Ballard concludes the film.

60 **Discovering Russian Folk Music.** Film, 28 minutes. BFA Educational Media, 1975. Intermediate.

Produced by Bernard Wilets and filmed in Russia; this introduction to Russian folk music illustrates some of the distinctive characteristics of that music: resounding choruses, melancholy songs, lively dancing. The engaging and beautifully costumed singers and dancers appear to be ordinary people, not celebrities, and are romantically photographed in flowering gardens and a cabaret.

61 **Dolphins in the Zoo.** Film, 12 minutes. Encyclopaedia Britannica Educational Corporation, 1979. Primary/Intermediate.

Narrated by dolphin trainer Randy Brill, this film is based on information about dolphins that has been gathered at Chicago's Brookfield Zoo. The dolphins are shown being trained and in performance. The film is easy to understand, well paced, and entertaining as well as educational—worth sharing with anyone ages seven through adult."

62 **Don't.** Film, 19 minutes. Phoenix Films, 1974. Intermediate.

In this excellent nonnarrated film, beautiful close-up photography captures the rugged yet fragile existence of a monarch butterfly, from caterpillar to resplendent adult. The film shows the brutality of nature as a praying mantis searches for food and eventually consumes a grasshopper—a scene that may frighten some children because of the vivid photography and highly evocative music. Other threats to the butterfly are also shown: a spider's web, a man with a net, a raccoon. Music by Chopin comprises the sound track of this film that has won many awards, among them an Academy Award, a CINE Golden Eagle, and a Grand Prix at the Cannes International Film Festival.

63 **Dorothy and the Ostrich.** Film, 8 minutes. Phoenix Films, 1973. Primary.

Dorothy, a cartoon character, and Coco, her parrot and constant companion, are the main characters of this film, one of a series of animations produced by Short Film Studio, Prague, that includes *Dorothy and the Necklace*, *Dorothy and the Witch*, and

Dorothy and the Pop Singer. In this adventure, Dorothy supervises the hatching of an ostrich egg from the zoo. The bird, it turns out, has an incredible appetite and even Dorothy seems about to become a dainty morsel. As usual, however, Coco intervenes and all ends well and wildly. It is worth noting that the problems this modern Czech girl faces are common to American children. Youngsters react favorably to the personable young heroine and her entertaining pet, and the films are effective openers for discussing health, safety, and friendship.

64 **Draggerman's Haul.** Film, 18 minutes. Filmfair Communications, 1975. Intermediate.

A folk song with a conservation theme provides the background for this film concerning the fishing problems off the New England coast. The candid comments of a group of men, working on a small fishing fleet in Mystic, Connecticut, express their concern over the ecological and technological problems that threaten their livelihood. Once "little boats were sailed by little people," but now 300-foot fish factories compete for the haul. The problems of Russian fleets fishing near the United States are discussed, along with the fact that Americans also overfish the waterways. Good photography of fishermen at work, a strong script, and careful editing are positive features of this film with an ecological message.

65 **The Early American Experience.** Set of seven filmstrips, cassette. Troll Associates, 1974. Intermediate.

Visuals for these filmstrips were photographed at various historical restoration sites, including the early Connecticut seaport at Mystic, the colonial Fort Ticonderoga, Gettysburg, the silver-rush town of Virginia City, Ellis Island, and Washington, D.C. Each of the seven episodes contributes to the story of life in America from the 1700s through the early, 1900s. Much of the discussion focuses on the feelings and accomplishments of ordinary citizens; and the script has been carefully written to complement the visuals.

66 **The 1890 Music Hall Revue.** Set of two filmstrips, disc, music book, program notes, musical history workbook, script. Michael Brent Publications, 1979. Intermediate.

American social and economic history is successfully combined with the popular music of the 1890s in this filmstrip set. The

recording introduces children to the script, and they are then encouraged to perform the drama themselves. As a simple outline for a musical, this filmstrip kit can help teachers stage a production that is worthwhile enough to present to parents.

67 **Enemy Alien.** Film, 27 minutes. National Film Board of Canada, 1978. Intermediate.
Photographs taken during World War II and live-action footage of the scene characterize this thought-provoking film about Canadian detention camps. Although the experiences are those of Japanese Canadians, their story resembles that of the Japanese in America during the same period. Youngsters unaware of this sad episode in United States history are spellbound. *The Diary of Anne Frank* and *The Summer of My German Soldier* by Bette Greene correlate nicely.

68 **Evan's Corner.** Film, 28 minutes. BFA Educational Media, 1969. Primary/Intermediate.
Narrated by Brock Peters, this is an effective live-action adaptation of the book of the same title by Elizabeth Starr Hill. Evan lives in a crowded ghetto home and determines to stake out a claim in a corner of his family's two-room flat. He adds a picture, a flower, and a pet to his personal corner, but his mother helps him to understand that life cannot be lived alone; sometimes we must reach out and help others. Although this film has special appeal for black youngsters, Stephen Bosustow's use of stills in combination with live-action clips creates a special mood that appeals to all youngsters when discussing families, siblings, and helping.

69 **Exploring Wilderness Trails.** Set of six filmstrips, disc or cassette. Coronet Films, 1976. Intermediate.
The scripts and photographs for this nature series were produced by Ron and Linda Cohen, a young couple whose presentations are packed with animal and botanical information. Here they act as guides on trips to Yellowstone National Park, the Arizona desert, the Grand Canyon, the Tetons, and the Snake River area. Altogether, the series is a lively introduction to the West and will evoke discussion of ecosystems and the human urge to explore the wilderness. Because of the amount of factual information presented, these filmstrips bear watching more than once.

70 **The Fable of He and She.** Film, 11 minutes. Learning Corporation of America, 1974. Intermediate.

Clay animation is cleverly used in this modern fable about everyone's obligation to respect the abilities of others, regardless of whether those abilities conform to preconceived ideas about what is suitable. The folly of sex stereotyping is the theme, and the point is made through comedy. Two clay "persons" who want to be skilled in areas normally deemed acceptable only for the opposite sex set the plot in motion. After disaster strikes and both sexes are able to survive only because of these unconventional personalities, the entire population recognizes that traditional sex roles can indeed be discarded and grants the wisdom of sexual equality and personal freedom. This lively presentation with a well-written script delights while developing greater understanding of a contemporary topic.

71 **Famous Author/Illustrator Filmstrips.** Set of five filmstrips, disc or cassette, teacher's guide. Miller-Brody Productions, 1977. Primary/Intermediate.

This set features picture books by three Caldecott winners, Evaline Ness, Margot Zemach, and William Steig, although the series itself includes only one Caldecott book—Evaline Ness's *Sam, Bangs and Moonshine*. Other titles are Isaac B. Singer's *Mazel and Shlimazel*, William Steig's *Farmer Palmer's Wagon Ride*, Harve Zemach's *A Penny a Look*, Rebecca Caudill's *A Pocketful of Cricket*, and Marcia Brown's *Once a Mouse*. The teacher's guide offers follow-up suggestions and information about the author and artist responsible for each tale. Overall, the set is a valuable addition to any collection of children's literature.

72 **Famous Author/Illustrator Filmstrips.** Set of seven filmstrips, disc or cassette. Miller-Brody Productions, 1975. Primary/Intermediate.

Faithful reproductions of the original picturebook illustrations and lively readings with good background music make this filmstrip series an excellent addition to any collection of children's literature. Five well-known stories for children are included: Harve Zemach's *The Judge and his Duffy and the Devil*, William Steig's *Amos and Boris*, Diane Wolkstein's *The Cool Ride in the Sky*, and Isaac B. Singer's *Why Noah Chose the Dove*. These stories generally are useful in discussing folklore and fantasy with older elementary youngsters.

73 **The Farm.** Film, 24 minutes. Films Incorporated, 1976. Primary/Intermediate.

Originally produced for NBC, this live-action, fast-paced film traces the history of farming in America from the Revolutionary period to the present. The narration concentrates on how the early settlers established homesteads, cleared the land, and grew crops, using primitive tools and equipment. A young family is pictured at a modern restoration of an early farm—doing chores, eating meals, and playing, after the fashion of the time. Although the program has been carefully edited, the original commercial breaks can still be discerned; nevertheless, this is an enlightening film on an important facet of American social history.

74 **Farms.** Set of two filmstrips, cassette. Educational Dimensions Group, 1974. Primary.

This set is appropriate only as an introduction to farms and farming. Although it is accurate, the simple narration and folksy style of the script tend not to appeal to older or urban children. The first filmstrip deals with farming in the past; the second uses a small dairy farm as an example of present-day methods and conditions.

75 **The Fir Tree.** Filmstrip, cassette. Live Oak Media, 1979. Primary/Intermediate.

This adaptation of the delightful Danish picture book by Svend Otto S. is based on Hans Christian Andersen's literary fairy tale of the same name. The watercolor illustrations of this well-known Danish artist are translucent and delicate, perfectly conveying the mood of the story. The eight-year-olds who viewed this presentation readily understood both story and theme. This Christmas tale of a fir tree's domestic adventure and ultimate destruction is an excellent way of introducing audiences of all ages to foreign picture books and to the international quality of children's literature. The audio is a straightforward rereading of the story.

76 **Fire!** Film, 9 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Primary/Intermediate.

An unusual animation technique by Film Polski—paint on glass—achieves a powerful impact in this film that shows the result of fire on a forest community. Paintings are photographed as each new stroke is added, and the fire spreads swiftly. Destru-

tion seems total before rain falls and a lone plant pokes out from the ashes. The rebirth of the forest and the reestablishment of ecological balance slowly begin. Even the youngest child understands the anguish and the cost. The somber message, however, is made more bearable by the final footage.

77 **The Fire and the Witch.** Film, 11 minutes. Film Communicators, 1976. Primary/Intermediate.

This informative fairy-tale presentation on fire safety uses an updated version of "Hansel and Gretel" to amuse and instruct. The script is lively and even very young children who are familiar with the original Grimm tale respond well. Valuable safety information is provided, including the life-saving technique of stop-drop-roll, tips on how to deal with grease fires, and instructions for reporting fires.

78 **First Choice: Authors and Books.** Set of eight filmstrips, disc or cassette. Pied Piper Production, 1978. Intermediate.

Each filmstrip contains an interview with a contemporary children's author and a brief scene from one of that writer's books. The eight authors and books are Beverly Cleary, *The Mouse and the Motorcycle*; Sid Fleischman, *By the Great Horn Spoon*; Clyde R. Bulla, *White Bird*; Doris Gates, *The Cat and Mrs. Cary*; Marguerite Henry, *Brighty of the Grand Canyon*; Theodore Taylor, *The Cay*; Zilpha K. Snyder, *Black and Blue Magic*; and Richard Chase, "Jack and the Robbers" from his *Jack Tales*. Each adaptation is entertaining and the visuals reflect the illustrations of the books. At times the adaptations concentrate rather heavily on plot, giving little attention to theme; however, the set is designed to encourage reading and not to reproduce the books and it is invaluable as an introduction to contemporary children's authors and their fiction.

79 **First Ideas about Animals.** Set of four filmstrips, disc or cassette, teacher's guide, forty activity cards, reproduction masters. BFA Educational Media, 1974. Intermediate.

This well-produced filmstrip kit offers excellent color photographs, good audio, and valid test questions to teach the variety among animal groups—their adaptations, interactions, and evolution. Activity cards contain further ideas for developing these concepts, and children can use some of these cards independently. Special vocabulary relative to the animal kingdom is handled nicely.

80 **The Flashettes.** Film, 20 minutes. New Day Films, 1977. Primary/Intermediate.

This live-action documentary is a strong testimonial for the track programs being developed for inner-city youth and shows the effect of one such program upon a group of New York City black girls who belong to a track team called the Flashettes. Their young coach explains his interest in their progress, and several of the girls discuss their reasons for participating. This honest account of devotion to a sport aptly demonstrates the training and perseverance needed to win.

81 **The Flight of the Gossamer Condor.** Film, 27 minutes, teacher's guide. Churchill Films, 1978. Intermediate.

This nonfiction film tells the story of Dr. Paul MacCready and his man-powered aircraft. It emphasizes the dedication and the inventiveness of a group of Americans determined to fly that plane on a crisscross path in order to win world-wide recognition. The audio is clear and informative, and the visuals of this unique aviation saga are excellent. The film can be used to spark interest in aviation reading from the Wright brothers to the astronauts.

82 **The Flower Storm.** Film, 9 minutes. ACI Media, 1974. Intermediate.

Music, visuals, and theme successfully combine in this nonnarrated, brightly colored, animated film that underscores the futility of war. Made in Iran, the film employs a style reminiscent of that of Persian miniatures. Two neighboring emirs bicker over who shot a bird during a hunt, and their foolish quarrel leads to war. At sunrise on the first day of battle, the cannons fire. From one issues flowers, from the other—birds. And the false pride and trivial jealousy that generated the war are lost in laughter. Youngsters especially are captivated by this turn of events because it is the children who have ended the war by replacing the ammunition with birds and flowers. The film can be used in a discussion of animation techniques, but its most valid use is to initiate discussion of modern wars and the issues countries fight over.

83 **Follow the North Star.** Film, 47 minutes. Time-Life Films, 1975. Intermediate.

This live-action Christopher Award film based on actual events is an excellent introduction to the Underground Railroad, white

Southern attitudes, and the slave bounty hunters of the pre-Civil War era. A white Northern teenager helps a young black slave escape from the South to freedom. Watching the two boys carry out their plan reveals the agonizing doubts that slavery often precipitated. Because Harriet Tubman is represented in a ~~small~~ scene and because the white boy's Pennsylvania home is used as a station on the Underground Railroad, the film can be used to introduce a discussion of the abolitionist movement.

84 **The Fool of the World and the Flying Ship.** Filmstrip, cassette. Weston Woods Studios, 1979. Intermediate.

Excellent music, a strong narrator, and good pacing combine to bring alive Arthur Ransome's Caldecott Award-winning story with its clever illustrations by Uri Shulevitz. This numbskull story based on a Russian tale contains many of the traditional devices of folklore, including magic, pranks, and eventually good sportsmanship.

85 **The Foolish Frog.** Film, 8 minutes. Weston Woods Studios, 1971. Primary/Intermediate.

Animated by Gene Deitch, this is a delightful piece of Americana brought to life through folk music. Pete Seeger does the singing and plucking, and the book of the same title is by Pete and Charles Seeger. The ~~humorous~~ visuals aptly depict the raucous mood of this ~~far-fetched~~ tale about a foolish frog, a farmer, and a lively party at the corner store. Deitch has the ability to convey completely a dramatic idea in animation, and this time he uses jerky scenes to capture the song's humor and the frog's movement. Children enjoy seeing this film again and again.

86 **Forces Make Forms.** Film, 18 minutes. Filmfair Communications, 1974. Primary/Intermediate.

Winner of the gold medal for Documentary Education for Children, this nonnarrated film uses excellent photography to introduce the often invisible forces that mold the world around us—air rushes from a balloon, a toy sailboat is pushed by the wind, the wind arranges a bank of snow, a frog leaps from danger. Used as a catalyst to discussion, this film encourages children to think more creatively about the outcomes of interactions between natural forces.

87 **The Four Seasons.** Set of four filmstrips, cassette. Troll Associates, 1974. Primary.

This presentation is not a scientific explanation of seasonal change; rather, it is an introduction to seasonal traditions for a very young audience—the animals, plants, holidays, and sports that are a part of each season. The photographs are clear and colorful and the audio is distinct and pleasant. The set develops an awareness of seasonal time sequences and the traditional middle-class customs associated with each season.

88 **Francesca, Baby.** Film, 46 minutes. Walt Disney Educational Media, 1976. Intermediate.

Produced by Martin Tahse Productions and adapted from the book by Joan Oppenheimer, this live-action drama realistically depicts the problems adolescents face when a parent (in this case the mother) is an alcoholic. Francesca is an attractive seventeen-year-old who covers up for her mother when she drinks too much. She recognizes that her father no longer tries to help with the situation, and she is acutely embarrassed when her mother is unable to cope. She finally meets another youngster who has an alcoholic parent, joins Alateens, and begins to deal with the situation. The realistic script and fine acting of this mature film should help young people deal with the problem of alcoholism in their own families. The film also works nicely with books for young people that explore parent-child relationships, among them Paula Fox's *Blowfish Live in the Sea*, which deals with a teenage boy's attempt to help his alcoholic father.

89 **Frederick.** Film, 6 minutes. Distribution Sixteen, 1971. Primary.

Produced by Leo Lionni and Giulio Gianini, this award-winning, animated film tells the story of a poet-mouse who lives on dreams. All the field mice have gathered food for winter except Frederick—he has gathered the beauty of the sun's rays. When bitter weather comes, Frederick shares what he has garnered. The production is a simple retelling of Lionni's picture-book and depends solely upon the original illustrations for its visual content. As a carefully paced tale with unpretentious action, this film lends itself to a story-hour presentation.

90 **The Frontier Experience.** Film, 25 minutes. Learning Corporation of America, 1975. Intermediate.

This live-action drama portrays the day-to-day struggle associated with homesteading. The action takes place in Kansas in 1869, where a family is trying to manage after the young father has been killed by claim-jumpers. The wife and children are left to work against crippling odds. Faced with hard weather, meager rations, and lack of fuel, the family survives. At the film's end they resolutely decide to stay on. The dialogue is sparse, but the visuals adequately communicate the austerity of pioneer life and the strength of the frontier families who persevered. This fictionalized account of one family's first year of homesteading is based on the story of Delilah Fowler and makes use of actual diaries of the period. It is additionally important because it offers the woman's perspective on the frontier experience.

91 **The Fun of Making Friends (second edition).** Film, 10 minutes. Coronet Films, 1975. Primary.

This simple production lends itself to discussions of a pluralistic society because it features inner-city Chicago children and parents from several ethnic groups. As the film begins, Paul and his sister Linda reminisce about how they first made friends after they moved to the city. Paul had helped a neighborhood boy fix his bike, and the two became friends. Paul's new friend led to another, and the circle of friendship grew. The film provides a low-keyed introduction to the idea that new friends and shared activities bring joy and pleasure to everyone.

92 **The Galaxy.** Film, 8 minutes. Macmillan Films, 1974. Intermediate.

The action of this fascinating film moves quickly from the planet Earth into infinity, and back again to the spot on Earth upon which the camera had first focused. The photography is excellent. Older elementary children especially enjoy this non-narrated film, which does not have to be part of a science unit to be appreciated. This relatively inexpensive film will not become dated and is a valuable addition to any school or public library film collection.

93 **Geronimo Jones.** Film, 22 minutes. Learning Corporation of America, 1970. Intermediate.

In this Bert Salzman production the audience meets a Native American boy of Apache and Papago descent whose homelife on an Arizona reservation is economically deprived and whose

Indian pride is badly bruised. Young Geronimo wants a television and decides to trade a priceless Apache medallion for a secondhand set. His grandfather is shocked, but he accepts the boy's decision as inevitable. Geronimo is totally disillusioned when he sees a cowboy Western featuring Native Americans as the villains. Older children are deeply touched by this poignant film.

94 **The Gift.** Film, 20 minutes. Brigham Young University, 1977. Primary/Intermediate.

This excellent film produced by Douglas G. Johnson pictures the hardships of pioneer farming while demonstrating a boy's love for his father. Fine acting, a good script, and excellent live-action footage combine to create a realistic drama that culminates at Christmas when the parents seek to give their children security, and the oldest son gives his father the gift of love.

95 **The Golden Deer: A Tale of India.** Film, 11 minutes. Coronet Films, 1974. Primary/Intermediate.

Stylized animation, lavish costumes, and a technically excellent sound track are effectively combined in this version of an East Indian folktale. The plot develops from the dream of a princess about a golden deer that sings a haunting song. The king offers a reward for the capture of the beautiful creature, and a young boy sets out on the search. He is successful, but then he must decide between accepting the reward and sentencing the animal to captivity or freeing it once again to a life of wild beauty. Younger children especially enjoy the story with its antihunting theme, and the film works well in a folklore unit or as a story hour.

96 **The Golden Lizard: A Folktale from Mexico.** Film, 19 minutes. Encyclopaedia Britannica Educational Corporation, 1976. Intermediate.

Based on an oral legend, this live-action film fits into the study of folk literature or social studies classes. Set in Mexico, the story concerns the changes in a village when an old man gives young Juan a desert lizard that suddenly turns out to be made of gold and precious jewels. Juan manages to use the lizard to get the villagers to work hard and transform their village. Years later he gives the golden lizard back to the old man who gave it to him. And once again the creature becomes a common desert lizard.

The theme emphasizes that believing can make the impossible come true and that wealth is less important than faith in ourselves. The camera work reveals the natural beauty of the desert, against which the meager lives of the poor are played out.

97 **The Golden Rule Game.** Film, 11 minutes. Alfred Higgins Productions, 1979. Primary/Intermediate.

This upbeat, live-action film is useful when discussing social behavior with elementary school students. This production asks children to consider how they feel when ignored, ridiculed, and isolated. Children who see this film are able to discuss their reactions in similar situations and what "the golden rule" means to them.

98 ~~Class~~ on the Roof. Film, 29 minutes. Filmar Productions, 1980. Intermediate.

This lighthearted film, sponsored by the Underground Space Center at the University of Minnesota, discusses what earth-sheltered housing is, what its strengths are, and why it is environmentally valuable. The acting is very amateurish, but this does not detract from the film's general appeal to older elementary school audiences. Overall, this is an informative and entertaining film that includes a tour of earth-sheltered buildings across the United States.

99 **The Great Bubble Conspiracy.** Film, 15 minutes. Pyramid Films, 1973. Intermediate.

Although this charming nonnarrated film can be viewed as the story of one old woman and her undaunted spirit, its real theme is that no society can constantly suppress the human desire for beauty and spontaneity as found in the arts and in nature. Produced by Paul Burnford and Abram Murray, the film is set in a foreign city and concerns an old woman's determination to blow soap bubbles even though they have been banned. Her infectious zeal causes a riot, but it does not end in disaster. This film may have been intended as a subtle statement against federal drug regulations, but this implication is not detected by elementary school audiences.

100 **Hailey's Gift.** Film, 28 minutes, teacher's guide. Learning Corporation of America, 1978. Primary/Intermediate.

Like almost no other fictional film available to youngsters, this visual fairy tale makes young audiences ponder. The story con-

cerns the visit of Hailey B. McMoon to the children of a small village. Ms. McMoon is apparently as familiar with previous generations as she is with the present one. Excellent acting, an unusual script, and good editing result in a film that says much about understanding oneself, respecting others, and adjusting to change. The mood of the production is pensive, and at times the action seems unduly romanticized—but in the end, the film works. Children are enthralled by this unusual film and readily respond to the questions in the discussion guide.

101 **Hansel and Gretel: An Appalachian Version.** Film, 16 minutes. Tom Davenport Films, 1975. Intermediate.

Using stark live-action drama to depict the familiar fairy tale, this Tom Davenport production won a CINE Golden Eagle. The beautiful photography does justice to the wildness of the Virginia Blue Ridge Mountains, and the eerie sound effects do their part to give this presentation all of the frightening elements found in the Grimm Brothers' original. The children are depicted as frightened and helpless, the father as ineffectual, and the step-mother and the witch as greedy. Audiences of any age are relieved to see Gretel kill the witch. The effect of real-life characters in combination with a familiar tale is spellbinding.

102 **The Happy Prince.** Film, 25 minutes. Pyramid Films, 1978. Intermediate.

This film with Christopher Plummer and Glynis Johns won the gold medal at the Atlanta International Film Festival and the silver plaque at the Chicago International Film Festival. Based on Oscar Wilde's literary fairy tale of the same name, it tells the story of a friendship between a statue and a little swallow. A statue with jeweled eyes is the pride of the town, but one day a swallow finds it weeping for the poor. The statue convinces the bird to pluck out its eyes and give them to the needy. The townspeople now judge the statue of no value and it is hauled away. Although the words are sometimes difficult to understand, the sound is enhanced by the haunting music that includes an excellent children's choir. The animation is rich in color tone and in background, and the production's careful editing brings a fanciful story of another generation to life for modern youngsters.

103 **The Happy Tuesday Recycling Jug Band Truck.** Film, 15 minutes. Essentia, 1972. Intermediate.

This zany, easygoing film can be used to encourage creative writing. A group of young people travel on a truck, picking up others as they go to help them clean up the roadsides. They form an unorthodox music ensemble. Unfortunately, the production's ecological message—conveyed in a song at the film's end—is difficult to follow and few children grasp its meaning. Nevertheless, the script is unique, the mood is upbeat, and the film lends itself to discussion about "reading" a visual plot.

104 **History of American Folk Music.** Set of five filmstrips, disc or cassette, teacher's guide. Educational Audio Visual, 1976. Intermediate.

This overview of American musical history covers folk, country, and Native American music. The set explains and illustrates American adaptations of British and African music in bluegrass, balladry, and black music. The visuals are a complementary combination of historical illustrations and modern photographs.

105 **Hold the Ketchup.** Film, 20 minutes, teacher's guide. Churchill Films, 1979. Intermediate.

Another excellent National Film Board of Canada production, this film shows family meals from various ethnic groups. Youngsters enjoy the use of children as cooks and the fast pace of the film. The food looks appetizing, and the cooking scenes stress the use of fresh ingredients and traditional methods of preparation. The film lends itself to a variety of subjects, including social history, family history, nutrition, and current life-styles.

106 **Holidays Your Neighbors Celebrate.** Film, 11 minutes. Coronet Films, 1971. Primary.

Americans from all parts of the world have brought with them the traditions of their holidays, and these are the focus of this film. Included are the celebration of the Chinese and Jewish New Year, St. Patrick's Day, Dr. Martin Luther King's Birthday, Greek Easter Sunday, Mexican and Puerto Rican Christmas, and Hanukkah. This is a useful film to broaden the young child's understanding of holiday customs and pageantry, an understanding that is sometimes limited to Halloween, Thanksgiving, and the more commercial aspects of Christmas.

107 **Honeymatation (Mezes-Tangos).** Film, 5 minutes. Pyramid Films, 1975. Intermediate.

This Studio Hungarofilm production relies on honey-cake figures in its animation of the story of a youth who leaves for war, is wounded, and returns home to marry his sweetheart and have a child. The sound track is not translated, but the group that sings in the background sounds very much like traditional folk singers everywhere. In effect, it becomes a nonnarrated film for American youngsters, who readily follow the story through its visuals.

108 **How about Saturday?** Film, 20 minutes. MTI Teleprograms, 1978. Intermediate.

In this live-action drama the viewer is shown the uncertainty and the fear that come to children when parents divorce. The main character is a preteen girl whose normal life is disrupted when her father leaves home. Faced with the uncertainty of the situation, she feels anger, fear, and frustration. Although she is finally depicted as learning to cope, no easy answers are given. Because the film explores separation and divorce from the child's point of view, it may be difficult for some youngsters to view; nevertheless, the film is an excellent motivator of classroom discussion.

109 **How Animals Grow and Change.** Set of four filmstrips, disc or cassette. BFA Educational Media, 1978. Primary/Intermediate.

A Norman Bean production, this series discusses insects, toads and frogs, birds, and mammals (including the human baby) from fertilized egg to birth to adulthood. Because of the accurate biological information provided in the scripts, this is a good set for introductory sex education. Many questions are suggested to the child and specific answers concerning physical development and reproduction are given for all four groups. The visuals are appropriate.

110 **How Do You Feel, Funny Face?** Set of four filmstrips, disc or cassette. Educational Audio Visual, 1978. Primary.

In this series a pantomime artist is photographed expressing the range of emotions commonly experienced by young children. This format makes the set useful not only when discussing emotions but also when introducing mime or role-playing techniques. This positive introduction to human feelings and personal attitudes has an adequate audio and a pleasant script.

111 **How Long Is a Minute?** Film, 11 minutes. Malibu Films, 1978. Primary.

This introduction to the concept of time uses excellent, down-to-earth examples of what really can be done in a single minute. Designed for the young child, the film interviews youngsters as they tell what they think about the span of a minute. The use of a split-screen technique and a timing scale enables young viewers to see for themselves exactly what can be done in a minute. This delightful film will not become dated and will instruct and amuse. Viewer participation is encouraged.

112 **I Like the Desert.** Film, 11 minutes. Aims Instructional Media Services, 1972. Primary/Intermediate.

Because the script is written in verse, this nonfictional introduction to desert lore easily fits language arts as well as science programs. The audio skillfully combines good narration and background music to accompany the excellent photographed footage of the inhabitants of the American desert and the conditions of life, survival, and balance that are found there.

113 **I Think.** Film, 19 minutes. Wombat Productions, 1971. Intermediate.

This well-produced film tells of the pressures a young girl faces in dealing with the various segments of her life—home, neighborhood, school, and peers. Linda must resolve for herself the conflict of whether to attend an older woman's party for the neighborhood girls—an action that could offend her friends—or to ignore the invitation. Her decision to go to the party does not come easily, and there is an emotional scene when she arrives at the woman's house with her younger brother. Although some of the costumes are dated, good acting and a well-thought-out script keep this film from losing its value. The film and follow-up discussion should help youngsters to recognize the importance of seemingly small decisions in determining the kind of person one becomes.

114 **I'm Feeling Alone.** Film, 7 minutes. Churchill Films, 1974. Primary.

The message of this quick-moving, live-action film is heard in a musical narration featuring the voices of four children. Vignettes show situations in which children are feeling alone. The film uses two girls in peer situations and two boys in parent-child situations, all of which are realistic. Because of the catchy tune and true-to-life episodes, this production makes an excellent catalyst for discussion.

115 **In the Forest.** Filmstrip, disc or cassette. Weston Woods Studios, 1959. Primary.

Both the narrative and the illustrations of Marie Hall Ets's picture book are faithfully reproduced. The male narrator's calm delivery and the soft background music are suited to the mood of this lighthearted fantasy, which very young children appreciate.

116 **In the Jungle There Is Lots to Do.** Film, 17 minutes. Unifilm, 1976. Primary/Intermediate.

Simple paper sculpture has been animated in this Experimental Film Group, Uruguay, production to create a story that can be understood on two levels. Young children will be able to grasp the simple story of jungle animals that work together and live happily until they are captured and sent to the zoo, but they probably will not understand the theme that forcing animals into captivity also ruptures the natural community. With older children, the film can lead to a discussion of slavery and the right of one group to impose its values upon another—or, because of its unusual animation technique, to a discussion of film animation.

117 **The Incredible Shrew.** Film, 26 minutes, teacher's guide. Marty Stouffer Productions, 1977. Intermediate.

This film is fascinating in its quick coverage of a gamut of topics including evolution, animal extinction, and the habits of the tiny shrew, with its reputation as the world's most ferocious animal. Fast-moving and at times hard to follow, the film will nevertheless hold the attention of young viewers with its vivid shots of shrews and bright animation. Winner of several awards, including a CINE Golden Eagle, this is a film worth sharing.

118 **Ira Sleeps Over.** Film, 17 minutes. Phoenix Films, 1977. Primary.

Bernard Waber's picture book is realistically captured in this live-action film. The youngsters who portray Ira and his friend Reggie look and act like typical young boys. Young viewers are fascinated by the scenes of wild activity before bedtime and the problem of a boy who sleeps with his teddy bear but is afraid to admit it. The suburban scene and the low-keyed story appeal most to middle-class children.

119 **Isabella and the Magic Brush.** Film, 14 minutes. Filmfair Communications, 1976. Primary.

In this modern fantasy adapted from a Chinese tale, a young girl uses her artistic talents to save a kingdom. Isabella wants to be a painter, in spite of her parents, the king, and the jealous court painter. Then she is given a magic brush and discovers that everything she paints with it comes to life. Of course the brush gives Isabella extraordinary powers, but she also learns that one can do too many favors for others. Using bright animation, a clever script containing modern colloquialisms, and an appealing group of characters, Barbara Dourmashkin has produced a worthwhile film that suggests that people are happiest when they are making decisions and working. This fast-moving, award-winning production presents an amusing story that young children enjoy.

120 **It All Depends on You.** Film, 10 minutes. Churchill Films, 1976. Primary/Intermediate.

Fast-paced animation, catchy songs, and a lively script characterize this film based on the idea that people need not only self-awareness but an awareness of career options if they are to get the most out of life. Younger children who view the production will begin to understand how people choose their careers, while older students may be encouraged to read about some of the occupations that are introduced. "The world of work," according to one of the film's songs, "has many ways to go, but they all depend on you."

121 **It Must Be Love, 'Cause I Feel So Dumb.** Film, 29 minutes. Learning Corporation of America, 1975. Intermediate.

This romance for preadolescents features an unusually shy young man whose offbeat sense of humor helps him meet the girl of his dreams. Anyone over fifteen knows immediately that thirteen-year-old Eric has chosen the wrong girl. Lisa is too pretty and too popular for this loner whose best friend is his dog. In the end, the boy realizes that he has been interested in the wrong girl and discovers the right one. The scenes of embarrassment are typical of early girl-boy relationships, and the light-hearted mood keeps the theme of knowing oneself from becoming oppressive. The acting is convincing, and the story is one that appeals to youngsters who are beginning to face similar problems.

122 **An Italian Family: Life on a Farm.** Film, 21 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Intermediate.

This excellent live-action film is narrated by the Italian father of two boys and a daughter. Set on the shores of Lake Bracciano about thirty miles from Rome, it captures the beautiful Italian countryside. The closely knit Giorgetti family carry on the old traditions of Italian rural life on their produce farm. Although they do not have electricity, they expect it soon and realize it will change their lives. The family's grandparents also live on the farm, and lively conversation is exchanged among the three generations. This film is worthwhile not only as an introduction to Italy but also when discussing the family and its role. An added bonus is a tour of Rome when the children make a visit to their city uncle.

123 **It's OK for Me: It's OK for You.** Set of four filmstrips, cassette. ACI Media, 1975. Primary/Intermediate.

In the first two filmstrips of this set the viewer sees and hears youngsters reacting to anger, frustration, and guilt. The message is that everyone must learn to cope with these emotions. The remaining two strips include discussions from a child and an adult, pointing out that all people make mistakes and that everyone has a right to be respected. The set is a valuable discussion stimulus on how to handle individual frustrations and peer attitudes.

124 **It's Snow.** Film, 6 minutes. International Film Bureau, 1976. Intermediate.

Cut-paper snowflakes are used in this short animated production concerning the form and beauty of snow crystals. Created by the National Film Board of Canada, this nonnarrated production not only illustrates the lovely symmetry of snowflakes but also shows that simply made visuals are charmingly effective.

125 **Jack and the Robbers.** Film, 15 minutes. Pied Piper Production, 1974. Primary/Intermediate.

Superb narration by Richard Chase, an outstanding collector of Americana, distinguishes this film version of an Appalachian folktale. It begins with live-action shots of the Appalachians, with Chase settling down to tell this story from his *Jack Tales* to the local youngsters. The film then cuts quickly to illustrations created especially for this production that tells the tale of a lovable but lazy lad who runs away from home, befriends several animals, outwits some bandits, and returns wealthy. The film is

entertaining and a valuable introduction to a great American storyteller and collector.

126 **The Jamestown Adventure.** Set of four filmstrips, cassette. Troll Associates, 1975. Intermediate.

This set owes its strength to the narration—a male voice—and to a script that uses diary excerpts to explain in unusual detail how the Jamestown settlement survived. The music is adequate, and the visuals are a combination of nature scenes and famous portraits and sketches of the leaders of the Jamestown settlement. The teacher of American history who wants material on the economic and political circumstances at colonial Jamestown will find it here.

127 **Japanese Stories of Magic.** Set of six filmstrips, disc or cassette. Coronet Films, 1976. Primary.

The distinct scripts and vivid illustrations in this series make these stories accessible to the young child. The musical scores reflect Japanese culture, and a few Japanese words and their English translations are included. Among the stories are "The Red Squash Bowl," "Song of a Snow Girl," and "Goblin's Invisible Cloak." The legend concerning a merry-go-round horse is not Japanese but was included, the narrator notes, because it is a favorite of Japanese children.

128 **Journey: The Quest for Self-Reliance.** Film, 22 minutes. BFA Educational Media, 1976. Intermediate.

Produced by Nina Kleinberg, this is one of the best available films concerning the ability to survive in nature with a few supplies, no food, and a great deal of information. Based on the experiences of Ron Hood, a contemporary young man who set off on a seventy-mile trip across the Sierra Nevada Mountains without help, this production conveys the drama that awaits those who venture into America's rugged areas. The narrative is accurate and informal and the shots are well paced. Overall, the film is a tribute to a young man's stamina, intelligence, and courage under stress; it is also a celebration of the beauty of nature.

129 **Just So Stories.** Set of four filmstrips, cassette, teacher's guide. Spoken Arts, 1974. Primary.

This well-produced series introduces youngsters to Rudyard Kipling's classic stories based on East Indian legend. Even

very young children appreciate Kipling's talent with words, but they get more from the narratives when difficult vocabulary is introduced prior to the viewing sessions. The teacher's guide is helpful in this respect and in suggesting follow-up discussion questions. Included are the stories of how the whale got his throat, the camel his hump, and the rhinoceros his skin and the story of old man kangaroo.

130 **Kachina: The Spirit of the Pueblos.** Set of two filmstrips, cassette. Educational Dimensions Group, 1978. Intermediate.

Pueblo Indian beliefs are accurately described through excellent narration, good background music, and vivid photography. There is much about Native American cultural and religious traditions, the complexity of Indian society, and the Kachina traditions of the Southwest. This is an excellent companion piece to Gerald McDermott's picture book, *Arrow to the Sun: A Pueblo Indian Tale*.

131 **A Kiss for Little Bear.** Filmstrip, disc or cassette. Weston Woods Studios, 1972. Primary.

This filmstrip is useful as an introduction to Else H. Minarik's easy-to-read Little Bear series. The visuals are simply camera angles of the original Maurice Sendak illustrations. The narrator is a professional, trained to produce a low-keyed drama; nevertheless, the filmstrip can be used to help the young child who is having reading problems. Older children may be encouraged to read this book and others in the series on their own.

132 **A Kite Tale.** Film, 16 minutes. BFA Educational Media, 1975. Primary.

Produced by Murray Muritz, this engaging film concerns an old man and a young boy who meet, become friends, and together build a kite from newspaper and scraps of wood. Although this film has realistic aspects, such as the actual kite construction, its main strength is its use of fantasy to show how the imagination can soar above the commonplace. The narration is distinct, and the background music is well chosen and nicely correlated with the visuals.

133 **Korea: Performing Arts—The Wonderful World of Kim Sung Hee.** Film, 22 minutes. Centron Educational Films, 1979. Intermediate.

This lovely live-action film shows the depth of Korea's traditional folk music and folk dance. Kim Sung Hee, an attractive young woman with the National Theater in Seoul, explains what Korean dance means to her, how it relates to Korea's history, and its place in contemporary Korean culture. In addition, the film demonstrates the talents needed to play traditional Korean musical instruments and to sing/tell Korean folktales.

134 **Lady of the Sea.** Film, 20 minutes, teacher's guide. McGraw-Hill Book Company, 1978. Intermediate.

The film successfully combines a sparse narrative with the lively visual story of the *Romance*'s nineteen-month voyage on the open sea. Foreign ports, a violent storm, and peaceful moments are included. The film can be used to introduce the fiction of the sea, including *Treasure Island*, *Call It Courage*, and *I Sailed on the Mayflower*, but it stands on its own merits as a story of sea adventure and sailing.

135 **Ladybug, Ladybug, Winter Is Coming.** Film, 10 minutes. Coronet Films, 1976. Primary.

Young children enjoy this science film's simple discussion of hibernation and seasonal changes from fall to winter. Excellent close-up photography of real insects and animals combines with a lively, well-produced script as a ladybug talks to ant, spider, snail, chipmunk, and snake about preparations for the approaching winter.

136 **Latin American Folktales.** Set of six filmstrips, disc or cassette. Coronet Films, 1973. Intermediate.

This fascinating set is a collection of Latin America's Indian legends gathered from South American natives. There is a wide variety of tales, many of which resemble North American Indian nature mythology. Among the titles are "Why the Rabbit Has Long Ears," "How the Cactus Got Its Thorns," and "How the Andes Mountains Came to Be." The attractive visuals complement the stories and the narration is clear and distinct.

137 **Laura: Little House, Big Prairie.** Filmstrip, disc or cassette. Perfection Form, 1975. Intermediate.

This introduction to Laura Ingalls Wilder—her life and her books—is illustrated with lovely photography of the Plains and pictures of the author taken at various times during her life.

Since many children read Wilder's books and want to know about her life, this is a useful filmstrip for language arts programs. Its vocabulary level is more suitable for older than younger elementary school children.

138 **Laurie.** Film, 12 minutes, teacher's guide. Scholastic Magazines, 1978. Intermediate.

One of a series concerning children with handicaps, this film tells the story of blind Laurie's successful adjustment in a regular high school. Laurie tells the viewer that she plans to go to college, that she hopes to date, and that she likes to have friends who feel at ease with her. The teacher's guide offers useful discussion questions and worthwhile follow-up activities to share with young people.

139 **Learning about Values with Fat Albert and the Cosby Kids.** Series of 16 films, 12-16 minutes each. McGraw-Hill Book Company, 1976-78. Primary/Intermediate.

These films are episodes from Bill Cosby's television series. Live-action shots of Cosby talking to the audience alternate with animated scenes of his ghetto gang. Although designed as a series, these films with their moralistic overtones are rather overpowering when shown consecutively. Used singly, however, the films are impressive and cover topics such as drug use, ethnic differences, friendship, nutrition, shoplifting, alcoholism, smoking, and handicaps.

140 **The Legend of John Henry.** Film, 11 minutes. Pyramid Films, 1974. Intermediate.

This award-winning film perfectly coordinates simple animation and Roberta Flack's lively, heartrending song version of John Henry's battle with the steam drill. The graphics are strong and stark, using a minimum of color, and the people are grotesquely portrayed. Still, the action of the hammer, vividly captured in the musical beat, is spellbinding. As an experience in folk music and an introduction to an important American folk hero, this emotional film with its theme of the dignity of human beings is well worth sharing with youngsters.

141 **The Legend of Paul Bunyan.** Film, 14 minutes. Pyramid Films, 1978. Intermediate.

Paul Bunyan is a tall-tale hero whose adventures continue to amuse youngsters. In Stephen Bosustow's production, a fine

example of modern American animation, Paul is depicted as hardy and ingenious. The narrator, a "Scandinavian mountain man" who knew Paul personally, recounts Bunyan's outrageous adventures in typical tongue-in-cheek style. The deadpan humor captured in the script and visuals is particularly appreciated by older elementary children. The film won a CINE Golden Eagle award.

142 **The Legend of Sleepy Hollow.** Film, 20 minutes. Walt Disney Educational Media, 1976. Primary/Intermediate.

Now released for educational purposes, this film is the popular production of Washington Irving's story that has been shown on television for years. Bing Crosby's narration is lively and colorful, the animation has Disney's usual depth, and the mood of Irving's spoof is captured in the script adaptation. Perhaps the film concentrates more on Katrina than Irving would have liked, but Ichabod Crane is so memorably portrayed that his image remains long after that of the coquette is forgotten.

143 **Let's Be Enemies.** Filmstrip, disc or cassette. Weston Woods Studios, 1971. Primary.

Maurice Sendak's comical line drawings have been photographed for this low-keyed production of Janice M. Udry's picture book. At first hearing, the male narrator's calm delivery seems programmed; after review, however, the special quality of this sound track is apparent. Each line is carefully delivered so that children can follow the story with ease and thus become involved in the events. This short production has a friendship motif that also appeals to young children.

144 **A Little Girl and a Gunny Wolf.** Film, 6 minutes. Paramount Communications, 1971. Primary.

This film is based on an African tale retold by Wilhelmina Harper in her book, *Gunnywolf*. Preschoolers designed and executed the drawings used in the film, and they also narrate the story. Steve and Marion Klein provided the animation based on cutouts of these drawings. The result is captivating, for preschoolers are natural storytellers—enthusiastic, expressive, and convincing. This is a highly enjoyable film experience for young children, and older children who view the film may be inspired to create their own animated version of a folktale. The film won an American Film Festival Red Ribbon and a CINE Golden Eagle.

145 **Lucy Covington: Native American Indian.** Film, 16 minutes. Encyclopaedia Britannica Educational Corporation, 1978. Intermediate.

Lucy Covington is an elder of the Colville Indians and an articulate spokesperson concerning Native American Indian rights and heritage. This film allows her to speak for herself, explaining not only her personal life but also the Indian struggle to keep their lands. The film is a provocative introduction to the problems of government termination of Indian reservations and can easily lead to further study of Indian rights.

146 **Luke Was There.** Film, 33-minute edited version; also available in a 47-minute version. Learning Corporation of America, 1976. Intermediate.

Based on Eleanor Clymer's book of the same name, this film tells the heartwarming story of a young boy who learns to cope with his insecurities and frustrations when his mother becomes ill and he is sent to a children's shelter in New York City. His conversations with Luke, a black counselor at the shelter, lead him to realize he must believe in people, even when they are away for a time. Good acting by both children and adults strengthens this short drama. As in many Learning Corporation films, some of the action is violent, some likely to cause tears. But all is worth sharing with older elementary children, to initiate discussion of foster-home situations, trusting others, runaways, and life in a big city such as New York.

147 **Made in U.S.A.** Set of six filmstrips, cassette. Educational Dimensions Group, 1975. Intermediate.

The manufacture of bread, money, crayons, comics, stained glass, and sailboats is described factually, yet the presentations hold the attention of children because most of the items are commonplace in their lives. The female narrator's reading is clear and pleasant and the background music is appropriate. This non-fiction series is suitable for discussions of factories, jobs, and American products.

148 **The Magic Tree.** Filmstrip, cassette, teacher's guide. Random House, 1979. Intermediate.

Gerald McDermott's bright, stylized illustrations from his book by the same title have been successfully combined with strong musical sound effects and a black male narrator. This outstand-

ing filmstrip set is a valuable addition to the understanding and enjoyment of myth and folklore in Africa.

149 **Make Way for Ducklings.** Film (browntone), 11 minutes. Weston Woods Studios, 1955. Primary.

Based on Robert McCloskey's award-winning picture book, this is one of Morton Schindel's early iconographic productions. Although the music lacks spirit and the narration is somewhat restrained, the production has been used successfully with young children for many years and has become a classic. The text follows McCloskey's story of the mallard ducks who manage to raise their family despite the risks of living in the Boston Public Gardens, and the visuals are a simple panning of his original book illustrations.

150 **Malakapalakadoo, Skip Two.** Film, 10 minutes. Encyclopaedia Britannica Educational Corporation, 1977. Primary.

Young children are fascinated with the clever clay animation and the catchy audio presentation of this jovial film. The story focuses on two children who enter a magical land and help the troubled king discover an imagination of his own. A fine example of fantasy, it encourages creativity in art or in language activities and makes an ideal story hour.

151 **Mammals of Long Ago.** Filmstrip, cassette, student read-along book. Guidance Associates, 1977. Primary/Intermediate.

This filmstrip is a wise choice for media centers that are developing individualized cassette programs because the subject of animal adaptation fascinates most youngsters. In addition, the attractive paperback that accompanies the set can be read individually by youngsters as a follow-up to the film. The material is accurate, the visuals are good, and the audio is easily understood.

152 **Mandy's Grandmother.** Film, 30 minutes. Phoenix Films, 1978. Primary/Intermediate.

Carefully edited live-action footage that realistically portrays a little girl's relationship with her grandmother makes a slight story become more than just another film about the communication between a child and an older person. The characters are believable, but the film is too short to develop their changing attitudes effectively; at times the film seems almost coy. Nevertheless, young viewers delight in the laughable scene of grand-

mother chasing the chickens and enjoy the realistic conversations between the two principals. The film, based on Liesel M. Skorpen's book of the same title, encourages youngsters to discuss the elderly people in their lives.

153 **Martin the Cobbler.** Film, 28 minutes. Billy Budd Films, 1975. Intermediate.

Superb clay animation is imaginatively used in this adaptation of Leo Tolstoy's short story, "Where Love Is, God Is." An introduction by Tolstoy's daughter, Alexandra, and haunting folk music help to create the feeling of authenticity. This is a winter tale, the story is religious, and the mood is one of wonder and belief. The main character, Martin, learns once more to love others after reading a holy man's book brought to him for repair of its binding. The story, with its theme of helping others and learning to understand their problems, is moral without being didactic. The film, winner of the 1975 Oscar for animated shorts, is truly a work of art worth sharing with audiences of all ages.

154 **Me and You Kangaroo.** Film, 19 minutes. Learning Corporation of America, 1974. Intermediate.

In this American Film Festival Blue Ribbon winner with an Australian setting, the main characters are an orphaned kangaroo, Joey, and Robbie, the ten-year-old boy who adopts him. The live-action drama is highly emotional, largely because of the touching scenes of the boy with his pet and because of the difficulties Joey causes. Although there is little dialogue, young viewers identify closely with Robbie and sympathize with his despair when he finally realizes that the kangaroo belongs in the Australian bush. The ending is sad but meaningful, as it aptly demonstrates that wild pets are better off in their natural surroundings. The background aboriginal music is a poignant touch.

155 **Medieval Society: The Villagers.** Film, 18 minutes. Coronet Films, 1976. Intermediate.

The social structure of a typical village in the early twelfth century is portrayed in an unusual fashion in this entertaining, informative presentation. The unseen narrator introduces the villagers and briefly explains their duties. In turn, the villagers speak for themselves, a device that creates a casual tone that is more interesting and realistic than most textbook presentations.

of this subject. The viewer meets a *villain*, who works in the fields, a bailiff, a miller, a carpenter, and others who also have their own special trades. Social and cultural implications are explained, and good costuming and scenery complement the script and the acting.

156 **Medusa Challenger.** Film, 25 minutes. Phoenix Films, 1977. Intermediate.

Filmed in Chicago, this American Film Festival Blue Ribbon winner tells the story of Joey, a retarded young man, and his Uncle Jack, a middle-aged street vendor, who set out to sell flowers together. At first Joey has difficulty coping with life on the streets, but by the end of the film he proves his ability to work on his own by selling all the flowers and carefully following instructions. Older children realize that Joey is mentally deficient but younger ones may not draw this conclusion without follow-up discussion. The warmth that exists between these two men is one of the most endearing features of this solid story.

157 **Meet the Newbery Author.** Ongoing filmstrip series, disc or cassette. Miller-Brody Productions, 1974-79. Primary/Intermediate.

Outstanding twentieth-century children's authors are introduced to youthful readers in these documentary filmstrips. Not all of the authors have won the Newbery Award as the title implies, but all have won honors for their books—a fact that can be explained before the showing. The authors are filmed in their home surroundings as they discuss how and why they write their books. Some of the best interviews are those with Lloyd Alexander, Arnold Lobel, and Virginia Hamilton. Other authors in the series are Betsy Byars, Bette Greene, Natalie Babbitt, William Armstrong, Elizabeth Yates, Isaac B. Singer, Madeleine L'Engle, Marguerite Henry, Eleanor Estes, and Jean Craighead George. This is a series that gives children a better appreciation of literature and encourages them to read some excellent books.

158 **Metamorphosis.** Film, 10 minutes. Texture Films, 1977. Intermediate.

The metamorphosis that takes place in this nonnarrated film is that of a caterpillar into a viceroy butterfly. A girl finds a caterpillar and brings it indoors where it spins a cocoon. The day comes when the cocoon breaks open, and the girl watches as the emerging creature struggles into existence as a butterfly. When it

is ready to fly, the girl takes it back to the meadow where she had found the caterpillar. Excellent time-lapse photography and a lilting musical background make the emergence an artistic as well as a scientific phenomenon. Catherine Mercier and Tim Wallace produced this CINE Golden Eagle winner.

159 **Mike Mulligan and His Steam Shovel.** Film, 11 minutes. Weston Woods Studios, 1956. Primary.

This iconographic film of the classic picture book by Virginia Lee Burton is moderately paced with an original musical score and a pleasant male reader. The original story line provides the narrative, and the visuals reproduce the book's pictures. The effect is much like that of a typical story-hour presentation. Although this is an early Weston Woods production, youngsters continue to enjoy the story of how Mike and his steam shovel find their niche after the onset of electrical and diesel equipment.

160 **Millions of Cats.** Film (black and white), 10 minutes. Weston Woods Studios, 1955. Primary/Intermediate.

Wanda Gag's fantasy about an old couple who wanted one cat but wound up with millions of them was one of the first iconographic productions from Weston Woods. Moderately paced and simply narrated, the film relies on the book's text and pictures. Children have been enchanted with the book since its publication and continue to enjoy its replication on the screen.

161 **Minority Youth: Adam.** Film, 10 minutes. BFA Educational Media, 1971. Intermediate.

Adam, a young Native American, comments to his grandmother that when he tells people he is Indian they think he means that he is from India. His search for his cultural heritage and his effort to understand himself constitute the action in this biographical film. Adam's Anglo friends visit him at home, and he enjoys his contacts within white society; nevertheless, he hopes to return to the reservation after completing school and to become involved in the Indian identity movement. The story of Adam Nordwall is only one in the Minority Youth Series; others include Akira, a Japanese-American youth; Angie, a Mexican-American girl; and Felicia, a black girl.

162 **A Miserable Merry Christmas.** Film, 15 minutes. Encyclopaedia Britannica Educational Corporation, 1974. Intermediate.

- This film adaptation of an episode from *The Autobiography of Lincoln Steffens* is useful when discussing child-parent relationships. The live-action drama shows Steffens as a child who wants a horse at Christmas and will be satisfied with nothing else. When he seems unlikely to get his wish, he acts quite spoiled, but when he does in fact receive the horse, of course, his mood changes. The narrator, as the boy now grown, relates this as an event that he will never forget and one that, in looking back, has helped him better understand his parents.
- 163 **Mole Series.** Films, 6-10 minutes each. Phoenix Films, 1970s. Primary/Intermediate.
Produced by Kratky Films, Czechoslovakia, these nonnarrated animations by Zdenek Miller contribute to the visual literacy of the young child. Mole, a cartoon favorite of European children, is adroitly drawn; his kind personality shines in each presentation. The films are similar in format, length, and audience appeal, and their plot lines are easily followed. There are presently twenty titles in the series, including these: *Mole in the Zoo*, *Mole and the Chewing Gum*, *Mole and the Car*, *Mole and the Lollipop*, and *Mole and the Rocket*.
- 164 **Morning Zoo.** Film, 11 minutes. Filmfair Communications, 1972. Primary/Intermediate.
In this fast-moving film a cheerful young woman explains her work as caretaker of the baby animals at the zoo. Children learn what goes on behind the scenes before the zoo opens for the public. Besides giving information on animals at the zoo, the film illustrates career possibilities connected with the care and training of animals.
- 165 **Mr. Frog Went A-Courting.** Film, 5 minutes. Films Incorporated, 1975. Primary/Intermediate.
Paper sculpture and balladry are artistically employed in this National Film Board of Canada production. Children are delighted by Mr. Frog's capers in his courtship of Miss Mousie. But their wedding ends in tragedy, bringing the story abruptly to an end.
- 166 **Mulga Bill's Bicycle.** Filmstrip, cassette. Weston Woods Studios, 1978. Intermediate.
The British accent of the male narrator and the syncopated rhythm of the background music perfectly fit this humorous

presentation of Australian A. B. Paterson's picture book. The old-fashioned setting has much in common with those of the silent movies, as does the plot. The tempo is carefully paced to create a spirited story that is easily followed—a good foreign story to share with youngsters.

167 **Museums and Man.** Set of five filmstrips, cassette. Encyclopaedia Britannica Educational Corporation, 1974. Intermediate.

The Smithsonian Institution created this extensive discussion of its own museums. The narration is meticulously recorded, and the various museums are described by their respective directors. They explain that the Smithsonian not only preserves the wonders of the past but also extends our knowledge of contemporary events. All museums are made to seem exciting—as enjoyable places to work and to do research in the arts and sciences.

168 **My Grandson Lew.** Film, 12 minutes. Barr Films, 1976. Primary.

This poetic dramatization of Charlotte Zolotow's small picture book is one of the best productions available for young children on the subject of death. The grandfather, shown in the film through flashbacks, is as magnificent in this live-action drama as he is in DuBois's illustrations for the book, and the original dialogue is preserved in a well-developed, low-keyed scene between mother and son. The film, like the book, embodies the idea that by remembering those we love we are less lonely. Youngsters who have lost a grandparent are especially touched by this production.

169 **My Main Man.** Film, 14 minutes. Media Guild, 1975. Primary/Intermediate.

The trials and frustrations of Jeffrey, who works in his father's auto junkyard, are portrayed in this live-action film. The story focuses on the boy's desire to do the work of a grownup, while the father is under pressure to complete a difficult job in a short time. In the end, father and son come to understand and appreciate each other's abilities. Upbeat music, a good script, and fine acting add to the value of this realistic film about a black family.

170 **Native American Myths.** Set of four filmstrips, cassette. Encyclopaedia Britannica Educational Corporation, 1978. Primary/Intermediate.

Illustrations in this series are based on the Indian motifs of the Seneca, Haida, Klamath, or Hopi, and each was selected to reflect

the spirit of a particular legend. The myths are ideal introductions to Indian beliefs and can be used in language arts or story-hour presentations.

171 **Navajo Folklore.** Set of four filmstrips, cassette, teacher's guide. BFA Educational Media, 1969. Primary/Intermediate.

Stories heard on the reservation by George C. Mitchell, a full-blooded Navajo, are retold here in combination with brief explanations of Navajo customs and heroes. The illustrations are also the work of Mitchell, and the entire set is a Native American production.

172 **Nicky: One of My Best Friends.** Film, 16 minutes. Togg Films, 1975. Intermediate.

Nicky, born blind and partially paralyzed by cerebral palsy, is a twelve-year-old boy whose family decides to keep him in public school instead of sending him to special education classes. His wit and intelligence are soon apparent and he earns the admiration and understanding of his classmates. A typical day in Nicky's life is recorded by the film—preparing for school, participating in class, taking a test, playing with friends. This CINE Golden Eagle production is a good one for school systems that are mainstreaming the handicapped. Excellent visual footage is supported by an informative commentary on the abilities of the handicapped and on how the schools can help them.

173 **Night People's Day.** Film, 11 minutes. Filmfair Communications, 1971. Primary/Intermediate.

Bob Kurtz's live-action short has won four awards, including a CINE Golden Eagle. Although this is basically a nonnarrated film about people who work in the city during the night—bakers, janitors, newspaper people—some of them do talk about their attitudes concerning night work. The visual footage effectively shows the city's nighttime bustle, from the very first scene, which shows a huge mechanized street sweeper slowly emerging from the dark to signal the beginning of the night people's "day." The audio is worth special mention because it relies heavily on human voices to imitate the nighttime noises of the city.

174 **Now You See Me, Now You Don't.** Film, 20 minutes. Arthur Mokin Productions, 1977. Intermediate.

This film features detailed photography concerning insects and camouflage. The narrator gives a careful explanation of color and behavior as protective mechanisms, including how insects depend on such camouflage for survival. This is an intriguing introduction to this aspect of animal adaptation to environment.

175 **O That We Were There.** Film, 27 minutes. Phoenix Films, 1979. Intermediate.

This well-produced film recreates the madrigal tradition, using the Madrigal Singers of St. Louis, who sing Christmas carols as well as more worldly songs. This aesthetically excellent film skillfully combines music, poetry, and costuming. The length and seriousness of the production make it most appropriate for older elementary school youngsters, especially for holiday season programming.

176 **On Your Way to School.** Film, 8 minutes. McGraw-Hill Book Company, 1973. Primary.

A child narrates this short film that shows a young girl walking to school in the city and observing her surroundings. Interspersed are shots of children's artwork showing the same scenes. The themes of observation and of appreciation of one's surroundings are echoed in a children's song in the audio. This is a versatile film that can be used in art, social studies, and language arts classes.

177 **The Oregon Trail.** Film, 32 minutes. BFA Educational Media, 1975. Intermediate.

Whitefield Productions recreates a dramatic episode in American history for the mature student through shots of the magnificent scenery along the Oregon Trail, maps, paintings, and old photos. The sound track develops the story of that awesome two-thousand-mile trek through the use of diary excerpts. The film serves as excellent background viewing for young historians of the Westward Movement and for readers of the fiction of that period.

178 **Our American Heritage.** Set of eight filmstrips to be ordered separately by title, disc or cassette. Weston Woods Studios, 1975. Primary/Intermediate.

Eight popular children's picture books have been made into filmstrips for this collection of Americana: Peter Spier's *Erie*

Canal and Star Spangled Banner, Robert Quackenbush's *Clementine* and *She'll Be Comin' 'round the Mountain*, Gail E. Haley's *Jack Jouett's Ride*, Richard Chase's *Billy Boy*, Robert Lawson's *They Were Strong and Good*, and Glen Round's *Casey Jones*. The Quackenbush filmstrip is typical, and the portrayal is true to the book. Using rowdy, slightly off-key singing and a melodramatic reading of the script, the filmstrip reproduces the excitement of the book in the mock-heroic style of the old Western.

179 **Our Animal Tree.** Set of four filmstrips, disc or cassette. Coronet Films, 1975. Primary.

Backyard birds and animals—woodpeckers, robins, and squirrels—are photographed in their natural habitat. An unobtrusive story line is based on an uncle who describes these backyard visitors to his absent nephew. Each filmstrip presents the physical characteristics and sexual and social behavior of the species described, and the audio is well coordinated with the visuals. Children are encouraged to watch animals and birds in their own backyards. The set is especially suited to audiences in the North and Northeast because weather conditions are similar.

180 **Our Class Makes a Film: We Travel with Marco Polo.** Film, 14 minutes. Filmfair Communications, 1971. Primary/Intermediate.

Seeing this film, which was planned and produced by a group of youngsters, makes young viewers want to produce a film themselves. The children explain how they sculptured the objects for the animation, made the backgrounds, wrote the script, and ran the camera. Finally, the film itself is shown. This is not a technical film on animation, but it is a challenging presentation worth sharing with children in art and language arts classes.

181 **P.J. and the President's Son.** Film, 43 minutes. Time-Life Films, 1976. Intermediate.

Producer Fran Sears has given the plot of Mark Twain's *The Prince and the Pauper* a contemporary setting. Two fifteen-year-olds meet and discover they are look-alikes. Preston, the son of the President of the United States, convinces P.J., a typical middle-class boy, that they should exchange places for a time. Although the theme that young people should speak up for what is right is somewhat labored, the overall fine quality of the

acting and the lively script override this slightly didactic element. Other topics dealt with include celebrity children, picketing, and peer and family relationships.

182 **Paddle-to-the-Sea.** Film, 25 minutes. National Film Board of Canada, 1967. Primary/Intermediate.

The film version of Holling C. Holling's Newbery Award-winning book was produced in the mid-sixties, but it retains its popularity with young audiences. The narrator uses parts of the book in telling the story, and the visuals accurately reflect Holling's illustrations. The live-action photography of the tiny boat is so convincing that youngsters are spellbound as they follow the canoe's journey through magnificent Canadian landscapes from Lake Superior down the St. Lawrence Seaway to the Atlantic Ocean. Whether used in geography lessons or in the language arts program, the film is not likely to be quickly forgotten.

183 **Pamela Wong's Birthday for Grandma.** Film, 8 minutes. Encyclopaedia Britannica Educational Corporation, 1977. Intermediate.

Chicago's Chinatown is the setting for this live-action drama. Pamela, a girl about ten years old, is shown busily preparing for her grandmother's birthday. She buys traditional Chinese items as well as the special "American" treat—a birthday cake. On her way home she finds that she cannot handle all the packages. Just as the film ends, she drops the birthday cake. The shots of Chinatown are good representations of the area. The plot, with its blending of the customs of two cultures, is interesting for a young audience. It also provides materials for a creative writing exercise since Pamela's problem is not solved in the film.

184 **Pandas: A Gift from China.** Film, 18 minutes. Encyclopaedia Britannica Educational Corporation, 1974. Primary/Intermediate.

A female narrator discusses the pandas of China—how they live in the wilds of China, how they were kept from extinction, and how two of them were sent to the United States as a gift of friendship. The film then visits the American pair and their keeper in the National Zoological Park in Washington, D.C. The subject interests most youngsters, and this is an excellent chance to see these special animals at close range.

185 **Patriotic Holidays.** Set of six filmstrips, cassette. Encyclopaedia Britannica Educational Corporation, 1975. Primary/Intermediate.
 Colorful illustrations are combined with a description of the historical significance of Labor Day, Columbus Day, Thanksgiving, Washington's Birthday, Memorial Day, and the Fourth of July. In addition, the series explains how the holidays are typically celebrated in the United States.

186 **People, People, People.** Film, 5 minutes. Pyramid Films, 1975. Intermediate.
 Produced by John and Faith Hubley, this nonnarrated, fast-moving animated film presents a humorous overview of the millions of people who have inhabited this country since 17,000 BC. In developing the basic idea that America has been shaped by many nationalities, the film also suggests how these immigrants have been responsible for social change. A lighthearted spirit is maintained throughout.

187 **Petronella.** Film, 14 minutes. Filmfair Communications, 1978. Primary/Intermediate.
 This is a loose adaptation of Jay Williams's *Practical Princess*, the modern fantasy of a princess who sets out to rescue a prince. The animation and music work nicely, but the characterization of Petronella is troubling. To establish that she is a thoroughly modern princess, she is made to speak in upbeat jargon. While the desired mood is created, the folklore elements that Williams was poking fun at are diluted or ignored. Nevertheless, the superb animation captures the interests of children, and Williams's essential satire has been retained.

188 **A Picture for Harold's Room.** Film, 7 minutes. Weston Woods Studios, 1971. Primary.
 This Gene Deitch production is an adaptation of Crockett Johnson's picture book, a long-time favorite of children. Harold's crayon world is portrayed quite realistically in this primary animation film—a format that suits the story. All in all, this is a delightful production that should encourage creativity.

189 **The Planet of Junior Brown.** Set of two filmstrips, cassette. Miller-Brody Productions, 1977. Intermediate.
 Virginia Hamilton's book of the same title is an excellent story of New York City's ghetto children; however, it is too sophisti-

cated for the typical fifth- or sixth-grader. This well-narrated set with attractive visuals closes the gap. The story interests older elementary youngsters and captures their imaginations. If shared with gifted students, it should encourage the reading of books by Hamilton.

190 **Playing Safe in Animal Town.** Film, 14 minutes. Coronet Films, 1976. Primary.

This animated film is both educational and entertaining. The visual presentation is bright, colorful, and well organized and the audio is easy to follow. The puppet characters are animals, and the setting is a small town. These are anthropomorphic animals who charm young children while emphasizing basic outdoor safety rules. With guided discussion immediately after viewing the film, youngsters can learn how to avoid accidents when walking or playing out-of-doors.

191 **A Pocketful of Poetry.** Set of two filmstrips, disc or cassette. Guidance Associates, 1975. Intermediate.

Several well-known poems by noted poets are used to illustrate mood, description, style, and meaning in poetry. The visuals include live-action photography, cartoon illustration, and drawings. The primary narrator is a young man, but girls are also used. Good selections of poetry and music help the set achieve its objective of describing the distinctive qualities of poetry as a literary form.

* 192 **Potters of the Piedmont.** Film, 19 minutes. Halcyon Films, 1977. Intermediate.

Using a poetic script about the potter's art and attractive live-action footage of Piedmont potters, this film shows how skill and artistic sense are combined in the practice of this age-old craft. The potters are shown at work, demonstrating the pottery-making process from beginning to end. Even young viewers appreciate the effort necessary to create beautiful and useful objects from clay, and some may be inspired to try the craft themselves.

193 **The Pound Theory: Why Everyone's Special.** Film, 12 minutes. BFA Educational Media, 1977. Intermediate.

Children are delighted with this humorous animated film from the moment the action and sound begin. The concept that everyone is born with special traits is fancifully developed. The storks

are busy at their human baby factory, creating special babies who contain just the right mixture of basic abilities and family traits, while the flight instructor explains to the newly trained delivery squadron why each baby is special. Obviously this is not a film to use in sex education—it is a clever production concerning human personality traits and abilities.

194 **A Pretty Kettle of Fish.** Film, 20 minutes. Phoenix Films, 1972. Primary/Intermediate.

When a group of intermediate schoolchildren viewed this live-action drama with its French setting, they watched in rapture to the film's end. Although the original audio was in French, the sound track is so successfully dubbed that none of the children were aware that it had been dubbed. The plot concerns an independent young girl named Caroline who is passionately fond of fishing (possibly destroying a stereotype of girls' enthusiasms), and she dreams of the day when she will finally catch a fish. Meanwhile she occupies herself with outwitting the local twins. One day a gypsy boy and his monkey happen along where the girl is fishing, and when she falls asleep the boy places a fish on her line. This film is additionally interesting as a foreign adaptation of a short story.

195 **The Promise.** Film, 17 minutes. Media Guild, 1976. Intermediate.

With its excellent slow-motion photography and good audio track, this film is a highly emotional presentation of a preadolescent girl's disappointment when her father is forced to break his promise that he will spend some time with her on three different occasions. Although the girl is angry, she comes to understand her father's reasons and to realize that he too is disappointed. This carefully constructed film will stimulate much discussion about the nature of promises and father-daughter relationships.

196 **The Ransom of Red Chief.** Film, 27 minutes. Learning Corporation of America, 1978. Intermediate.

Set in the early twenties, this fast-moving film adaptation of the O. Henry short story is highly entertaining and realistically portrayed. Two rogues plan to capture the banker's son and hold him for ransom. They carry out their plan, but it backfires. Their victim is not a lovable young boy who obeys his captors—he is a devilish brat who is so impossible that the kidnappers finally pay to have him taken off their hands. Marion Rosenberg's production is first-rate in all technical aspects. The setting, acting,

and spirited background music of the twenties combine to create a fine film version of a perennially favorite American short story.

197 **Rapunzel, Rapunzel.** Film, 16 minutes. Tom Davenport Films, 1978. Primary/Intermediate.

Produced and directed by Tom and Mimi Davenport and based on the original Grimm Brothers folktale, this live-action drama was filmed in Appalachia. The use of a dark-haired Rapunzel and of a somewhat atypical prince does not detract. The landscape suits the mood of the tale, and the characterization of the old witch adds a richness that is not usually evident when the tale is read. Less violent than Davenport's *Hansel and Gretel*, this presentation is suitable for language arts or story-hour presentations.

198 **Really Rosie.** Film, 26 minutes. Weston Woods Studios, 1976. Primary/Intermediate.

Produced by Sheldon Riss and directed by Maurice Sendak, this colorful film uses cartoonlike animation to depict the characters from Sendak's *The Sign on Rosie's Door* and the *Nutshell Library*. Set in New York City, the plot ingeniously weaves together clever dialogue with musical adaptations. Winner of a CINE Golden Eagle and an American Film Festival Red Ribbon, the film has wide appeal, but youngsters under seven are unlikely to understand it fully.

199 **Red Ball Express.** Film, 3 minutes. Perspective Films, 1978. Intermediate.

Fast-moving, comical, primary animation by Steve Segel has been used to create this short nonnarrated film. The rollicking background bluegrass music complements the animation. Children enjoy watching the Red Ball Express as it comes and goes, and the film can be used to stimulate discussion on animation, music, or railroads in America.

200 **The Red Balloon.** Film, 35 minutes. Reel Images or Macmillan Films, 1956. Primary/Intermediate.

Winner of several awards, including an Academy Award, this live-action drama with a French setting has become a children's classic. The final scene of hundreds of balloons escaping with little Pascal to the sky has many interpretations, but regardless of how children read the action, they are enthralled with a balloon that follows its owner. The street scenes are especially well

done and the sound track consists of music and city sounds only. A children's book based on this film and also by Albert Lamorisse is available.

201 **Red Sunday: The Story of the Battle of the Little Bighorn.** Film, 28 minutes. Pyramid Films, 1975. Intermediate.

Using original drawings and paintings by both Indian and white artists, old photographs, and on-the-scene shots of the countryside, Robert Henkel and James Graff have produced a sensitive film about the Battle of the Little Bighorn. It explains the Indians' religious ties to the Black Hills and their intense motivation to defend this sacred region. The production shows the lack of cooperation among the major U.S. Cavalry officers and the government's revenge following the Indian victory. Overall, this film is interesting and accurate; it is also a thought-provoking example of the early white insensitivity toward Native Americans.

202 **Reflections.** Film, 15 minutes. Pyramid Films, 1967. Intermediate.

Here is a good movie to use when discussing social attitudes and racial prejudice. The story shows how two ten-year-olds in New York City's lower east side—a Puerto Rican girl and a Chinese boy—become friends and thereby cause problems for their families. Both children are told by their parents to stop playing with one another. Throughout their friendship the two have communicated by using mirror signals to each other's rooms. Finally the boy's parents pressure him into breaking his mirror and severing the friendship. The scenes of the two children at play are well done, and the drama is emotionally developed to show that prejudice is a destructive element in individual and societal terms.

203 **Reflections: A Japanese Folktale.** Film, 19 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Intermediate.

An amusing story that takes place in rural Japan is beautifully developed with visuals that include several shots of formal gardens and Japanese architecture. The story centers on a young farmer's devotion to his father and to his young bride, and the problems that develop after his father dies. The young man travels to the city and buys a box with a mirror. Since he has never seen a mirror before, he believes that his own reflection is

the image of his dead father, and he spends hours staring at it. His wife becomes jealous, looks inside, sees her own reflection, and believes that her husband is keeping a beautiful woman in the box. Good narration, costuming, and acting make this a fine example of Japanese folk literature.

204 **Rhythm, Rhythm Everywhere.** Film, 11 minutes. Coronet Films, 1974. Primary/Intermediate.

Everyday things, such as a lawn sprinkler, a windshield wiper, a ~~sowing~~ machine, a clock, and the flight of a bird, provide an interesting experience for a group of ten-year-olds in this provocative nonnarrated film. The children observe the movement and sound of each and then interpret those motions and sounds through body movements. This is an excellent film to use when discussing modern dance and mime, and youngsters will later enjoy experimenting with body movements themselves to discover the musical rhythm of the world around them.

205 **Rikki-Tikki-Tavi.** Film, 26 minutes. Xerox Films, 1974. Primary/Intermediate.

Chuck Jones's animated productions of children's literature are consistently enthralling to youngsters. This CINE Golden Eagle winner is frightening enough to keep them on the edge of their seats. The plot and theme of Rudyard Kipling's story from *The Jungle Book* are expertly portrayed, and clear, solid narration by Orson Welles captures the mood of the story of how a mongoose triumphs over two cobras. Thrilling dramatic scenes hold attention—an excellent introduction to Kipling's masterful talent.

206 **Robin . . . A Runaway.** Film, 32 minutes. Filmfair Communications, 1976. Intermediate.

Although the girl in this live-action drama is fourteen, the film is appropriate for still younger children because running away from home—the subject of the film—is not limited to teens. The film shows that lack of communication and understanding within the family can cause extreme strife and that there is need for mutual respect between parent and child. The acting is realistic and the scenes are familiar to many homes. The conflict between the values of child and parent is stressed. Because the film does not attempt to resolve the situation, it is an excellent discussion tool.

207 **Rookie of the Year.** Film, 48 minutes. Time-Life Films, 1972. Intermediate.

In this adaptation of Isabella Taves's book, *Not Bad for a Girl*, the heroine (portrayed by Jodie Foster) is an appealing young person whose baseball talents and interest in an all-male Little League team cause her anguish as well as happiness. Young people will sense the turmoil that eleven-year-old Sharon faces when she discovers that adults—and youngsters—are set against certain activities for girls and have no qualms against pressuring others into conforming to their expectations. In the end, Sharon proves to herself that she has a right to compete and can be as successful as her male teammates. The acting and direction are outstanding, and the characterizations of the team, coach, and female star are honest. Although the editing out of television commercials is choppy, this American Film Festival Blue Ribbon production is a fine live-action drama concerning a modern problem, and it does hold the attention of children.

208 **Rubbish to Riches.** Film, 11 minutes. Aims Instructional Media Services, 1979. Intermediate.

Sanitary landfills, the recycling of waste, and land reclamation are discussed in this film, and older elementary students learn a great deal about twentieth-century environmental problems and new ways of dealing with them.

209 **Rudyard Kipling Stories.** Set of three filmstrips, cassette. Xerox Films, 1977. Intermediate.

Produced by Chuck Jones Enterprises, this set offers excellent audio adaptations of three Kipling stories from *The Jungle Book*. "Rikki-Tikki-Tavi" relies on the illustrations used in Jones's film version of the story (entry 205), and although this is a much less expensive production, it is equally well produced. "The White Seal" contains endearing illustrations that resemble Walt Disney's artwork, and "Mowgli's Brothers" appeals to older elementary school audiences. Narrator Roddy McDowall is easily understood, but since the three filmstrips use the same musical background, they are not effective when shown consecutively.

210 **Rufus M., Try Again.** Film, 13 minutes. BFA Educational Media, 1977. Primary.

Based on the book *Rufus M.* by Eleanor Estes, the film tells the story of Rufus Moffat, a little boy not yet able to read, who is

determined to gain a library card. The sympathetic librarian tries to help him in this project, but she almost loses patience when at last he returns—after hours—to get his card. Martha Moran's production is well acted, moderately paced, and entertaining. Set in a middle-class suburban area, the story is slight but finds merit in its positive portrayal of the young hero, the black librarian, and Rufus's family.

211 **The Saga of the Sea Otter.** Film, 25 minutes. Pictura Films, 1974. Primary/Intermediate.

Winner of an American Film Festival Blue Ribbon, this well-narrated film deals with California sea otters and the effort to keep them from extinction. A British narrator explains their history and habits and tells how they were saved by public awareness of the need to protect them. But the otter's continued survival depends on the California kelp beds, which coastal fishermen also want as a fishing ground. Thus the presentation is a plea to preserve the beds and protect the otter's natural habitat. With its beautiful live-action footage of otters, this film is ideal for discussing ecology and sea animals.

212 **The Sand Castle.** Film, 14 minutes. National Film Board of Canada, 1977. Primary/Intermediate.

Sand sculpture is the basis of the animation in this nonnarrated, award-winning Canadian production by Co Hoedeman. The film can be used with children of all ages because the story's interpretation varies with the sophistication of the audience. The story centers around the creatures sculpted by the Sandman and the castle they build together. This is a good film to use for creative writing or in film studies units.

213 **Santiago's Ark.** Film, 47 minutes. Carousel Films, 1972. Intermediate.

This live-action film tells the story of Santiago, a Puerto Rican boy who tries to build a ship on the rooftop of his apartment in Spanish Harlem. Vandals destroy his work, but his neighbors band together to help him reconstruct and launch the vessel. The acting is realistic and the setting well chosen. Santiago is a typical boy who happens to live in a ghetto; yet, his life is not hopeless. Rather, this production beautifully expresses the community spirit found in his neighborhood. The main characters show great imagination and resilience, and the entire experience

is emotionally satisfying for young children. This film can be used for language arts and studies in urban life, human relations, and creativity.

214 **Sara's Summer of the Swans.** Film, 35 minutes. Time-Life Films, 1976. Intermediate.

Based on *Summer of the Swans*, the Newbery Award-winning book by Betsy Byars, the film concentrates on Sara's problems as a preteen whose older sister is popular, whose mother is dead, and whose father is frequently away on business. Students who previewed this CINE Golden Eagle winner and read the book liked them equally. The acting is excellent and the film is modern in setting and in plot. Preadolescent youngsters faced with uncertainties about themselves and the opposite sex learn from this film that "beauty is in the eye of the beholder."

215 **Scatsophenia.** Film, 10 minutes. Time-Life Films, 1976. Intermediate.

The hero of this nonnarrated film is a stray tabby cat named Briny who spends his real life in the alleyways of a city. But he—like most children—is a daydreamer, and his fantasies, all of them shown in live-action footage, are of being a tiger who lives in the country and hunts. The mood is fanciful and funny. Because the film has no audio, it lends itself to discussion of several subjects: city life, country life, daydreams, cat habits, animal care and survival. Students can write their own stories after viewing the film.

216 **A Sea in the Clouds.** Film, 22 minutes. Filmfair Communications, 1979. Intermediate.

This beautifully photographed film is narrated by an old woman who reminisces about her early life in the Taos region and about the changes brought by civilization. Wistful at times, she is never melodramatic. A second, more youthful narrator weaves this story into the overall history of the region. Excellent old photographs of present-day scenes are combined to create an effective story that holds the attention of young audiences. This is an excellent film that faces the problem of nature versus progress.

217 **Self Service.** Film, 11 minutes. Distribution Sixteen, 1975. Intermediate.

In this nonnarrated film, animated mosquitoes have a "healthy capitalistic" attitude toward the potential of human beings as

a natural resource that should be used until depleted. The insects show just how hypocritical, exploitive, and opportunistic we can be. The film is hilarious; the mafia-type mosquitoes who control the flow of the commodity are especially amusing. Winner of an American Film Festival Blue Ribbon, this satirical film is recommended for mature students.

218 **The Selfish Giant.** Film, 26 minutes. Pyramid Films, 1972. Primary/Intermediate.

Expert narration, bright animation, and pleasant music are used in this film version of Oscar Wilde's literary fairy tale. The human need for love and kindness is conveyed through the adventure of a selfish giant and his conversion to kindness by a small child. While the giant forbids the children to play in his garden, the scene is wintertime; when he begins to share, summertime comes. The film is a fine representation of Wilde's tale, showing the giant's empty life of selfishness in contrast to his happiness when he learns to love.

219 **Shelley Whitebird's First Powwow.** Film, 8 minutes. Encyclopaedia Britannica Educational Corporation, 1977. Primary/Intermediate.

This positive introduction to a Native American family uses good film clips to show Shelley's daily life in Chicago and her preparation for the annual Indian powwow, a festive occasion when she will display her artwork and join with others in celebrating the Indian heritage. Three generations are depicted in this live-action film, and each has great respect for the others. This film can be used in social studies or language arts programs as an honest story of Indian life in the city.

220 **Sherlock Holmes Casebook.** Set of four filmstrips, cassette, teacher's guide. Listening Library, 1979. Intermediate.

This set contains three of Arthur Conan Doyle's most popular stories: "The Hound of the Baskervilles," "The Redheaded League," and "The Speckled Band." Each contains Doyle's complete story with the exception of the speaker-identification tags, and so these are lengthy presentations—approximately a half hour each. Bright watercolors, effective background music, and the use of a narrator with additional readers for the people within each drama make these appropriate adaptations for older elementary students.

221 **Shoplifting—It's a Crime.** Film, 12 minutes. Filmsfair Communications, 1975. Intermediate.

The stark realities of shoplifting are portrayed in this live-action drama. A teenaged girl is caught shoplifting and is arrested, taken to jail, searched, and placed in a cell until her parents come for her. Shock and grief engulf her as she sits alone in the cell, and her despair persists to the end of the film. The audio conveys the girl's thoughts throughout. Her earlier assumption that shoplifting could be a lark is grimly contrasted with the reality of her arrest and confinement in jail—a lesson that has an impact upon elementary-aged children, who are themselves sometimes tempted to shoplift.

222 **The Shopping Bag Lady.** Film, 21 minutes. Learning Corporation of America, 1975. Intermediate.

One of the finest films available on the subjects of adolescent peer pressures and aging, it tells the story of Annie Lewis, one of the shopping bag people who tote their possessions with them, survive by their wits, and make their homes in parks and depot waiting rooms. It is also the story of a teenager—her home life, her school friends, and her encounters with the old woman. An American Film Festival Red Ribbon winner, the film is emotionally powerful and shows the importance of trying to understand others, particularly old people. The acting, musical score, photographic editing, and script are all superior.

223 **Show Biz: A Job Well Done.** Film, 12 minutes. Barr Films, 1975. Primary/Intermediate.

Ronnie is discouraged when he is chosen to run the lights for his classroom play because he feels that the job is insignificant. Unexpectedly, he discovers how to create an effective lighting system and begins to understand the importance of his assignment. The theme of doing one's best in any job is developed by contrasting the boy's original unrealistic expectations with the practical but important work he later does. This well-paced film helps youngsters understand that frustrating situations can turn out successfully if we use our energies in positive ways.

224 **Silent Safari.** Series of five films, 11 minutes each. Encyclopaedia Britannica Educational Corporation, 1971. Primary/Intermediate.

Peter and Jane Chermayeff have combined efforts to create an outstanding five-film package. These nonnarrated films concen-

trate on lions, cheetahs, zebras, elephants, and giraffes engaged in their daily activities in their natural habitats. Each film begins and ends with low-keyed guitar music, but the audio is dominated by the sounds of the animals. The combination of excellent visual detail and the authentic sounds of Africa's grassland animals makes this series a worthwhile experience. Although the films can be shown separately, the atmosphere of a safari is best captured when the series is used.

225 **Sing Joyfully.** Film, 28 minutes. Phoenix Films, 1976. Intermediate.

Directed and produced by Peter Rosen, this live-action CINE Golden Eagle documentary offers a fascinating view of a fading institution—the religious music school for young boys. Boys (ages ten to fourteen) who attend the St. Thomas Church Choir School in New York City talk informally about their academic endeavors, their accomplishments, and their personal frustrations as they strive for a sense of belonging, both socially and musically. This candid view of life in a private school is useful for discussing music, peer relationships, and the loneliness that youngsters sometimes face in boarding schools. Founded in 1919, the St. Thomas Choir School is the only institution of its kind remaining in the United States.

226 **Sirius.** Film, 51 minutes. Macmillan Films, 1974. Intermediate.

Set in Czechoslovakia during World War II and produced by a Czech company, this film tells the story of a young boy, his partisan father, his frightened mother, and his dog Sirius. The music, the careful dubbing, and the live-action shots of the countryside are technically outstanding and serve to heighten the film's emotional appeal. The theme—that it is better to sacrifice a life than to live in defeat—is poignantly demonstrated when the boy decides that Sirius would be better dead than used as a Nazi guard dog. The film's length, its relatively slow pace, and the audience's need for historical information suggest that this film is best for mature youngsters.

227 **The Six Billion Dollar Sell.** Film, 16 minutes. Films Incorporated, 1976. Intermediate.

In a fast-moving film, the New York Consumer's Union demonstrates the hard-sell techniques used by many companies in television advertising. The film relies on a variety of techniques—clips from television commercials, scenes of young people dis-

cussing their experiences with advertising, and even an original pop theme song. Among the selling practices covered are "New, New, New," "The Giveaway," "Selling the Star," and "Brand Loyalty." This carefully produced film helps youngsters to recognize false promises and deceptive practices in commercial advertising.

228 **Sneakers.** Film, 5 minutes. Phoenix Films, 1975. Primary/Intermediate.

Using delightful music and live animation, this amusing film shows a group of abandoned shoes dancing until they hear someone enter the room—then they are motionless. This brief plotless film lends itself to a writing assignment or to a discussion of animation techniques.

229 **Snow Monkeys of Japan.** Film, 8 minutes. Paramount Communications, 1975. Intermediate.

Excellent close-up photography shows how the almost extinct snow monkeys live—squabbling, grooming themselves, and lazing in the sun. Since 1963 when one of the male monkeys discovered that the springs at the bottom of their mountain are hot, they have daily returned to bathe and play in the waters. The shots are so distinct and so carefully edited that viewers feel as if they were observing the monkeys first-hand. This is a delightful film to use in units on Japan, animal behavior, endangered animals, and monkeys.

230 **The Snowy Day.** Film, 6 minutes. Weston Woods Studios, 1964. Primary.

Ezra Jack Keats's Caldecott Medal-winning book is recreated here in film form. We participate in a child's sense of wonder in a city snowfall, and youngsters will delight in the use of color and simple narration. The female voice is childlike and clear, and the unadorned guitar music captures the mood of this presentation.

231 **So Little Time.** Film, 11 minutes. Aims Instructional Media Services, 1974. Intermediate.

This carefully edited, poetic film combines music, an informative script, natural sounds, and beautiful slow-motion shots of waterfowl to develop the theme of preservation. The explanation of waterways and flyways is clear, and there is a strong appeal

for the study of bird migration and the practice of thoughtful ecological habits.

232 **Solo.** Film, 15 minutes. Pyramid Films, 1972. Intermediate.
Winner of several awards, this live-action documentary demonstrates the courage needed in mountain climbing and the appreciation of nature that is the climber's reward. Although the visuals were photographed during several climbs, smooth editing has created a single story that concerns a young man's desire to climb a mountain. This nonnarrated production is useful in nature studies and discussions of courage and sports.

233 **Soopergoop.** Film, 18 minutes. Churchill Films, 1975. Primary/Intermediate.
This American Film Festival Blue Ribbon film is an excellent production to use when discussing television commercials. The film's main character is Rodney the cat, an animated creature who resembles the Cat in the Hat for his audacity and bravado. Rodney proudly tells his audience that he can make them want things they've never heard of and can convince them to buy new products. Rodney then takes on a new cereal of questionable nutritional value and makes it marketable with gimmicks and false claims. As the film ends, Rodney is pictured on the cereal box, and two children are talking their mother into buying the product. Humor, fast-moving action, and an important lesson characterize this entertaining film.

234 **Song of the Paddle.** Film, 48 minutes. National Film Board of Canada, 1978. Intermediate.
This film's excellent portrayal of the Bill Mason family as they canoe along a Canadian river and into Lake Superior is a visual tribute to nature's wilds. Initially the shots resemble someone's home movies of the family vacation and not all of the dialogue comes through clearly, but the audience is soon captured by the visual realities of shooting the rapids, making camp during a lake storm, and viewing ancient Indian rock paintings lost to all but the experienced canoeer. Winner of several film awards, including an American Film Festival Red Ribbon, this is an excellent film to share with youngsters interested in camping, canoeing, and wilderness survival.

235 **Spaceborne.** Film, 14 minutes. Pyramid Films, 1977. Intermediate.

This excellent production thrills youngsters who are interested in science fiction, the space program, or astronauts. Footage from film taken during American space flights is combined with a well-produced musical soundtrack and carefully edited scenes from NASA's archives. Because the film has no dialogue, it can be used in a variety of ways. Children who are unfamiliar with early episodes in space travel especially benefit from seeing this film. It should be noted that there are no simulations or special effects.

236 **The Spider.** Film, 45 minutes. Time-Life Films, 1976. Intermediate.

Excellent close-up photography and lucid narrative make this an unusual and worthwhile presentation. Although the script is somewhat sophisticated, the live-action footage of several spiders and their habits—including the Wolf Spider and the Black Widow—holds the younger child's interest. The film encourages youngsters to read more about spiders and insects.

237 **The Steamboat.** Film, 11 minutes. The Little Red Filmhouse, 1976. Intermediate.

This artistic, nonnarrated, live-action film is a beautifully executed production that features clips from a trip on the *Delta Queen*. The close-up shots of the paddle wheel and the engine intrigue students with an interest in machinery, while the music from the ship's calliope and the scenes of riverside activities appeal to everyone. Because the film shows one of the remaining American riverboats, the production can be used in studies of transportation, American history, and riverboat fiction.

238 **Stories about Safety.** Set of six filmstrips, disc or cassette. Coronet Films, 1975. Primary.

These short stories present safety messages in ways that appeal to young children. The series covers safety around the house and in the neighborhood, using lively audio presentations complemented by puppets in fictional episodes.

239 **A Story—A Story.** Film, 10 minutes. Weston Woods Studios, 1973. Primary/Intermediate.

Woodcuts in reproduction and a musical score based on African music are features of Gene Deitch's lively retelling of Gail E. Haley's Caldecott Medal winner of the same title. While the

presentation is true to the mood of the book, it seems to breathe new life into an already excellent folktale. The animation reflects the West African tempo, moving to the music and to the natural flow of the story, which recalls a time when there were no stories and a bargain was made to obtain them from the god of the sky, Nyame.

240 **The Story of Christmas.** Film, 9 minutes. Films Incorporated, 1974. Primary/Intermediate.

Evelyn Lambart has employed an unusual form of animation—cutouts that resemble the illustrations of a medieval manuscript—to tell the familiar Christmas story of the Gospels of St. Matthew and St. Luke, following events from the Annunciation to the birth of Jesus and the coming of the Three Kings. The original music for this production is in the style of the sixteenth and seventeenth centuries and is played on Renaissance instruments. Although there is no narration, young children easily follow the action and older children appreciate the film as an unusual interpretation of a familiar story.

241 **Strange and Unusual Animals: Adaptations to Environment.** Film, 10 minutes. Aims Instructional Media Services, 1974. Primary/Intermediate.

Good photography, catchy background music, and distinct narration explain the concept of animal adaptation in a way that appeals to all children but is especially intriguing to older ones. Among the animals included are elephants, bats, and koala bears.

242 **Strega Nonna.** Film, 9 minutes. Weston Woods Studios, 1978. Primary/Intermediate.

This charming, ludicrous story is adapted from Tomie de Paola's original text and illustrations and demonstrates Gene Deitch's flair for animation. Filled with old-world charm, the film is bright, humorous, and easy to follow as it relates the tale of the pasta that threatens to cover a town—until Big Anthony comes to the rescue.

243 **Suho and the White Horse: A Legend of Mongolia.** Filmstrip, cassette. Weston Woods Studios, 1978. Intermediate.

Based on a Mongolian legend, this low-keyed adaptation of the book by Yuzo Otsuka and Suekichi Akaba is enhanced by vivid

watercolors. The background audio at times almost dominates the narrator's voice and extra beeps are occasionally heard; nevertheless, the presentation is successful with older elementary children.

244 **The Superlative Horse.** Film, 36 minutes. Phoenix Films, 1975. Intermediate.

This is an excellent interpretation of Jean Merrill's book, which is based on a Chinese folktale. Good background music and beautiful scenery evoke the Chinese setting of this story of a young hero who is capable of evaluating a horse's real worth regardless of outward beauty. Not all of the actors are Oriental (some are black, some white), but the production is believable and effective. The theme is one familiar to folktales of many countries—things cannot be judged by outward appearance alone.

245 **The Swineherd.** Film, 14 minutes. Weston Woods Studios, 1974. Primary/Intermediate.

This animated version of Hans Christian Andersen's tale is retold by a female narrator. A foolish princess scorns the love of a prince because she does not value his gifts of a perfect rose and a beautiful nightingale. Instead, she is willing to dote on a swineherd who brings her a silly musical toy. The message is one that appeals to almost all elementary children.

246 **Take Time to See.** Film, 11 minutes. Barr Films, 1971. Intermediate.

This well-produced nonfiction film can be characterized as "visual experience." The catchy musical score works nicely as the tensions of the city world are contrasted with the peace to be found in the world of nature. Good shots of tree-covered hills in autumn, cyclists in the mountains, and a harassed freeway driver help to get the message across to young viewers.

247 **A Tale of Till.** Film, 12 minutes. Filmfair Communications, 1975. Primary/Intermediate.

This is the story of Till Eulenspiegel, a popular German folk figure and the hero of many legendary pranks. The film is artistically done and uses puppets to act out one of Till's escapades. Unfortunately, the spirit of the puppet show is somewhat diluted because of the rather expressionless narration. Nevertheless, the

film suggests the old Germanic milieu with its minstrels and storytellers and includes some interesting shots of architectural carvings that have preserved the legend of Till.

248 **The Tales of Hans Christian Andersen.** Set of six filmstrips, cassette. Society for Visual Education, 1975. Intermediate.

Adaptions of four of Andersen's tales are presented here in a variety of formats. Two that resemble oral folk literature, "Hans Clodhopper" and "It's Perfectly True," are recreated in lively, dramatic presentations that remain true to the irony of Andersen's originals. The visuals by George Hamblin are not outstanding, but Bill Barber's readings are worthwhile. The illustrations by Krystyna Stasiak for "The Wild Swans" suggest the art of the Far East, and Harley Shelton has illustrated "The Little Mermaid" with a combination of modern realism and fantasy that does justice to the story.

249 **Tchou Tchou,** Film, 15 minutes. Encyclopaedia Britannica Educational Corporation, 1972. Primary.

Ordinary building blocks are used in the animation of this Canadian Film Board production. Everything in the film—even the boy and girl—is made of brightly colored blocks. Youngsters will delight in the conversion of the dragon to a train. This lively fantasy encourages young children to talk about what is real and what is imaginary, and they may wish to exercise their own creativity afterward.

250 **Thank You, Ma'am.** Film, 12 minutes. Phoenix Films, 1976. Intermediate.

Langston Hughes's short story in film form appeals to many children. It is an unusual drama, depicting a black woman's encounter with a ten-year-old black boy who tries to steal her purse. The realistic acting and the setting present a vivid picture of life in the inner city. The direction of the boy's future, the viewer feels, may be changed by this chance encounter with a courageous but understanding woman.

251 **That's My Name—Don't Wear It Out!** Film, 27 minutes. Learning Corporation of America, 1975. Intermediate.

This live-action film tells the story of Jimmy, a young deaf boy, and his desire to be the friend of Nick, an emotionally deprived teenager who delivers groceries in the neighborhood. When a

dangerous situation occurs, the deaf boy shows his independence, and the audience shares his pride in being able to prove himself. Both boys learn to understand their limitations and their need to be friends with one another. Nick becomes less skeptical of personal commitment and Jimmy dares to reach beyond his handicap. Fine acting and good editing are evident throughout.

252 **There She Blows!** Filmstrip, cassette. Hawkhill Associates, 1977. Intermediate.

An exciting period of American history is relived in this filmstrip that pictures life on a whaling boat in the 1800s. The tape is varied, exciting, and well produced. The visuals include photographs of old pictures and whaling artifacts, and the audio makes use of whalers' ballads and excerpts from writings of men who were there when whaling was at its peak.

253 **Things Are Different Now.** Film, 17 minutes. Media Guild, 1978. Intermediate.

This upbeat Paulist production is an objective, well-acted drama concerning an adolescent boy's reaction to the divorce of his parents. The audience is never introduced to the father, but the film is not a one-sided presentation of the mother's attitudes. Instead, the film concentrates on the youngster's emotions as he tries to understand and accept what has happened to his family. The hero is a young black boy whose close relationship with his preacher grandfather helps him to understand that "things are different now" and that he must accept the change without guilt or remorse.

254 **This Train.** Film, 5 minutes. Perspective Films, 1965. Intermediate.

A classic folk song about the Underground Railroad that was adopted by the civil rights movement is brought to life with impressive shots of a railroad station and a night train rolling down the track. The audio features Big Bill Broonzy's version of the song. The production can be used with older elementary children in social studies as well as in music or English classes.

255 **Thoroughbred.** Film, 22 minutes. Pyramid Films, 1972. Intermediate.

Using live-action footage of horses at various stages of growth, this film demonstrates that raising a champion takes a great deal

of time and effort—and a beautiful creature. The audio consists entirely of music, beginning with a banjo and a male voice humming in the background and ending with stirring classical music during the final racing scene. The film opens with the birth of a colt in winter. In the spring the young horse gallops in the meadow; in the fall he is sold to begin training as a thoroughbred racer. Finally, we see his first race in slow motion and the culmination of his breeding and training.

256 **Three Little Rabbits.** Film, 6 minutes. Learning Corporation of America, 1974. Primary/Intermediate.

Three little rabbits figure out a way to avoid being hunted by their predators; they tell a magpie that they plan to eat wolf meat, and thereby create an uproar in the forest. This clever animated film shows how gossip grows, and each succeeding character's description of the rabbits' plan is more bizarre than the previous one. This is a delightful modern tall tale to share with elementary children of all ages.

257 **The Three Poor Tailors.** Filmstrip, disc or cassette. Weston Woods Studios, 1973. Primary.

Lively background music and a good male narrator accentuate the humor of Victor G. Ambrus's picture book. Three poor tailors wander into town, engage in robust activity, and have to work to repay the damage they have caused. The story has a folktale quality and is excellent story-hour material.

258 **The Three Robbers.** Film, 6 minutes. Weston Woods Studios, 1972. Primary/Intermediate.

This simple animation of Tomi Ungerer's book is appropriately accompanied by Gene Deitch's entertaining vocal sound effects. Easily a classic in the animation of children's picture books, this American Film Festival Blue Ribbon film is one that all elementary students enjoy. The story centers on three robbers who have frightened the countryfolk. Then they meet their match—Tiffany, an orphan who convinces them to use their wealth to buy a castle for all the waifs in the area.

259 **The Thunderstorm.** Film, 9 minutes. Learning Corporation of America, 1968. Primary/Intermediate.

The sights and sounds of nature foretell an approaching storm and give the viewer a perception of the ensuing rain's importance

to all of the natural community. Excellent close-up photography is used throughout. The action is simple and centers on a boy and his dog who are out playing. Just before the storm breaks, the dog races after a rabbit. The boy, in spite of the storm, searches for the dog. As he searches, the camera focuses on the details of flowers, trees, and birds. Without moralizing, the film brings together the theme of human responsibility with that of the interdependence of the natural world.

260 **Time of Wonder.** Film, 13 minutes. Weston Woods Studios, 1961. Primary.

The mood of Robert McCloskey's Caldecott Medal-winning picture book is recaptured in this iconographic nature film set on an island off the coast of Maine. The watercolor illustrations from the text picture fog, storms, sailing craft, and woodlands as they recreate the four seasons. The narration is distinct and a piano provides the background music.

261 **To Be a Clown.** Film, 24 minutes. ACI Media, 1974. Intermediate.

Paul Saltzman's live-action production begins by showing various kinds of clowns, from circus clowns to those working on the street. Scenes filmed at a workshop at Ottawa's National Arts Center show people who are training to be clowns. This informative film includes makeup and costuming, gag routines, and most of all the childlike quality within us all that is somehow brought alive by the carefully studied art of clowning.

262 **To Climb a Mountain.** Film, 15 minutes. BFA Educational Media, 1974. Intermediate.

The hardships and triumphs of mountain climbing are heightened in this live-action drama that shows blind teenagers from the Braille Institute climbing in the Sierras with visually normal partners. This film is a tribute to blind youngsters who refuse to remain isolated and who win their struggle for independence. In the words of one, "Blind people climb mountains every day."

263 **Toller.** Film, 27 minutes. Wombat Productions, 1976. Intermediate.

Toller Cranston is one of Canada's finest skaters. He is also a good painter. This film visually attests to both talents. The spectacular scenes of ice skating are tied together by less effective

comments from people in his audiences or members of the skating world. Skating enthusiasts will enjoy this film for the beauty and the technical aspects of his skating, since Toller combines elements of ballet and theater in his performance.

264 **Tomcat's Meow.** Film, 13 minutes. Phoenix Films, 1976. Primary/Intermediate.

This film is ideal for a study of the animation techniques used by the American master, Walt Disney. Although the film has no narration, its plot is easy to follow. The story echoes several folktales, including "Toads and Diamonds" and "Puss in Boots," but is based on an Italian tale about a little girl who befriends a tomcat. When she is in trouble, it's tomcat to the rescue. Young children enjoy the gay foreign animation and understand the ideas presented.

265 **Treasure Island.** Set of six filmstrips, disc or cassette. Educational Enrichment Materials, 1974. Intermediate.

This word-for-word reading of Robert Louis Stevenson's classic pirate tale makes excellent use of a narrator, several character readers, and realistic sound effects. This lively, well-produced set is enjoyed by all young adventure lovers, but boys especially respond to the tale.

266 **The Treasury of Beatrix Potter.** Set of four filmstrips, disc or cassette. Spoken Arts, 1974. Primary.

Victorian background music, Potter's original illustrations, and enthusiastic narration translate these classical picture books into modern visual presentations for young children. A few of the illustrations are not those of the author, but they resemble her work and do not distract from the production. Potter's small picture books have always been favorites of young children, but their format has made them difficult to share with groups. This series, which includes the tales of Peter Rabbit, Benjamin Bunny, Squirrel Nutkin, and Jeremy Fisher, now makes it possible for groups to enjoy the tales.

267 **Treasury of Grimm Tales.** Set of six filmstrips, disc or cassette. Spoken Arts, 1975. Primary.

Versions of four tales—"Hansel and Gretel," "The Juniper Tree," "The Fisherman and His Wife," and "Tom Thumb"—are skillfully read by Christopher Casson and Eve Wilkinson

in this sprightly, colorfully designed series. Casson's accent is British, but it is easily understood by young Americans. Harp music provides an appropriate background. The set does much to recreate the excitement of traditional oral storytelling.

268 The Treehouse. Film, 9 minutes. BFA Educational Media, 1969. Primary/Intermediate.

In this nonnarrated film we see a young boy who is at peace with his world and loves to spend hours in his treehouse, reading and watching a construction project going on below him. When his own treehouse is threatened by his friend, the operator of the bulldozer, however, the boy rebels and fights to keep things as they are. This fast-paced, well-acted film encourages discussion of major ecological problems and some of the troublesome aspects of urban expansion. No easy answers are offered in the film, leaving viewers to argue the conflict between progress and environmental values.

269 The Trumpeter of Krakow. Set of two filmstrips, disc or cassette. Miller-Brody Productions, 1977. Intermediate.

Spirited narration and pleasant watercolor illustrations distinguish this adaptation of Eric P. Kelly's Newbery Award-winning book. All of the characters are handled well, and the set maintains the interest of youngsters who might not ordinarily be drawn to historical fiction. The story is an account of the death of a fifteenth-century trumpeter.

270 U.S. Grant: I Remember Appomattox. Film, 16 minutes. Coronet Films, 1976. Intermediate.

In a short live-action film the viewer is introduced to considerable details concerning U.S. Grant's military genius and personality. The actor portraying Grant walks casually around the town of Appomattox and discusses the war, Lee's surrender, and his own life's ambitions. Not essentially a history film, this is a well-developed personality portrait that appeals to youngsters and gives them insight into some of the personalities involved in the Civil War.

271 Ujima: Modupe and the Flood. Film, 5 minutes. Beacon Films, n.d. Primary/Intermediate.

This excellent animated film is based on an African tale and is a good addition to any folktale film collection. Produced in Africa,

it is the story of a man who, because he is willing to sacrifice, saves the village from destruction during a flood.

272 **Umbrella.** Filmstrip, disc or cassette. Weston Woods Studios, 1968. Primary.

Based on the picture book by Taro Yashima, this production is effectively read and well paced for use with preschoolers—the more so if they happen to be owners of new umbrellas. The visuals are reproductions of the book's illustrations and the narration is pleasant, but it is the rhythmic sound effects that successfully create the mood in this production.

273 **Unicycle—Looking at My World.** Film, 15 minutes. Barr Films, 1976. Intermediate.

Tony is an unusual young man who uses his skill on a unicycle as a way of meeting the world. Viewers see Tony cycling to school and work; they also see him using his unicycle to make new friends—especially the elderly people in his neighborhood. The sound track is based on Tony's reflections on himself as he thinks about life in general and older people in particular. The tone is optimistic, and the film can lead to discussions of hobbies, personal values, and bridging the generation gap.

274 **The Velveteen Rabbit.** Film, 18 minutes. LSB Productions, 1974. Primary.

This version of Margery Williams's fantasy is popular with modern children who persist in believing in fairy magic. Slight changes make the setting and characterization more fitting for contemporary American children. While the nursery fairy in the film seems to break all standards found in the book, children accept this as a reasonable interpretation of the tale. Good acting, a well-crafted script, and valid use of setting and story are in evidence. Children continue to be touched by this nursery classic with a grown-up message: "Real isn't how you are made," says the rocking horse; "it's something that happens to you."

275 **The Velveteen Rabbit.** Set of two filmstrips, disc or cassette. Miller-Brody Productions, 1976. Primary.

Evà Le Gallienne's reading of this British classic by Margery Williams is crisp and pleasant, preserving the charm of the original story of how playthings are brought to life through love. The illustrations are a valid interpretation of the British setting.

276 **Voices of the American Revolution.** Set of six filmstrips, disc or cassette. Cornerstone Films, 1975. Intermediate.

Gordon S. Wood of Brown University was the consultant for this series, which uses fictionalized characters to convey eyewitness impressions of the Revolution through comments based upon diaries and personal letters of the time. Included are a farmer, a recruit, a wilderness "warrior," and a Loyalist. Rare photographs supplement the narration. Only one filmstrip deals with women, but the production is authentic and worth sharing.

277 **Walk.** Film, 8 min. Phoenix Films, 1974. Primary/Intermediate.

The Short Film from Prague has created an amusing non-narrated film about an unusual stroll. Using clay figures for the catchy, lively animation, the action consists of comic episodes that occur when a son and his senseless father go in search of happiness but finally return to the domineering woman who awaits them at home. The film shows that there are universal stereotypes concerning the position of women. It is also an interesting example of animation done in a foreign style.

278 **Waltzing Matilda.** Filmstrip, cassette. Weston Woods Studios, 1979. Primary/Intermediate.

Using the award-winning illustrations by Desmond Digby in the picturebook version of A.B. Paterson's poem, Weston Woods has carefully combined background sounds and lilting music with the narration to create an effective story. First the poem is read as a story, then it is sung. Both reader and singer have strong male voices and both put great emphasis into their interpretations. This presentation is best used with children over the age of eight who can understand the story of a poacher and his eventual death and enjoy the foreign setting.

279 **What Are Parents For, Anyway?** Set of two filmstrips, disc or cassette. Guidance Associates, 1975. Intermediate.

This series, designed to help young people understand family relationships, uses both black and white families to create a realistic commentary on American life-styles and expectations. The script allows the young people to talk for themselves, thereby showing how conflicts between teens and parents develop. Although suggestions for solving problems are given, the scenes of conflict are often more realistic than the solutions. Neverthe-

less, the series can be used to initiate discussion concerning the role of each family member in maintaining harmony in the home.

280 **What Have You Done with My Country?** Film, 26 minutes. ACI Media, 1975. Intermediate.

Fred Heimans has produced a provocative film concerning the way of life of the Australian aborigines, a film that questions the right of a modern civilization to destroy a primitive culture. Poignant shots of the people in the countryside are contrasted with shots of urban ugliness. Aboriginal poetry, chants, and rock paintings are included. This is an excellent film to use in discussing how outside influences change a land and its people.

281 **What Is a Cat?** Film, 14 minutes. Filmfair Communications, 1972. Intermediate.

Winner of many awards, including a CINE Golden Eagle, this droll film portrays the independent, intelligent, mysterious nature of the cat. Produced by Amitai Film, it features superb shots of cats in motion—in houses, wandering in neighborhoods, stalking their prey. Still shots are combined with live-action footage and diagrams to present the five-thousand-year history of the cat in human society, including its worship in Egypt, its demonic status in the Middle Ages, and its acceptance in Europe during the plague years. This film is definitely for cat lovers and can be used to introduce a school unit on pets.

282 **What Makes Me Different?** Film, 9 minutes. Pyramid Films, 1975. Primary/Intermediate.

This lighthearted, live-action presentation informs children about some of the physical differences among people, such as skin color, hair types, accents, and facial features. It includes excellent detail, for example, how the shape of a hair follicle determines curly, straight, or wavy hair. The film is scientifically accurate, direct, and informative and the overall effect is positive.

283 **Whazzat?** Film, 9 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Primary.

This nonnarrated interpretation of the East Indian folktale of the six blind men who attempt to describe an elephant is done with clay sculpture animation that appeals to young children. Because each of the clay figures has a unique personality, the

film suggests that individual differences are an advantage in group activities, but it also conveys the message that group efforts are sometimes more effective than individual endeavors.

284 **Where Is Dead?** Film, 19 minutes. Encyclopaedia Britannica Educational Corporation, 1975. Primary/Intermediate.

This is less a film on death than on the shock and grief that unexpected death causes. The nine-year-old boy who is killed when hit by a car is dearly loved by his sister Sarah, who is six. It is her grief that predominates. The adults are able to express their grief, but Sarah is an angry, bewildered child who cannot cry. Gradually, she begins to cope with her feelings.

285 **Where the Wild Things Are.** Film, 8 minutes. Weston Woods Studios, 1976. Primary/Intermediate.

Although Maurice Sendak's Caldecott Medal-winning book has long been a favorite of the preschool audience, Gene Deitch's animated film version is rather sophisticated for children younger than eight. The fuzzy wild creatures, the unusual audio with its intentionally distorted sounds, the combination of familiar neighborhood sounds with music from the 1930s, and the surrealistic setting make this a film for older children who are familiar with the book and are ready for something different. The story line runs like this. Max has been sent to bed for misbehaving. To pass the time, he imagines a world populated by strange beasts who make him their king. Max eventually becomes lonely, however, and heads for home.

286 **Who Stole the Quiet Day?** Film, 16 minutes. Alfred Higgins Productions, 1978. Intermediate.

This is an accurate, well-produced film concerning noise pollution and its effect on hearing. The scientific information concerning permanent hearing loss and other problems caused by noise encourages youngsters to consider the consequences of noise more carefully. Poor hearing, the film makes clear, is not caused by old age only.

287 **Why the Sun and the Moon Live in the Sky.** Film, 11 minutes. Paramount Communications, 1970. Primary/Intermediate.

Suzanne Bauman's CINE Golden Eagle presentation of an eastern Nigerian nature legend is based on the book by Elphinstone Dayrell and is an enjoyable folklore experience to share with

youngsters. Simple animation techniques help to retain the charm of the story. The Sun and Moon, originally earth-dwellers, ask the Sea to visit, but all the sea creatures accompany him. To avoid the confusion, the Sun and Moon escape to the sky—where they remain to this very day.

288 **Why We Need Reading: The Piemaker of Ignoraria.** Film, 12 minutes. Learning Corporation of America, 1976. Primary.

Humorous animation, a lively script, and a self-sufficient heroine convey the idea that it is impossible to be successful if one cannot read. The king in this film is ignorant and childish, and his subjects are all unhandy at doing his bidding when he wants things built or repaired. His tailor, for example, can only approximate the king's measurements, and the court minstrel knows only a single song. Then the heroine learns to read and shows the others how—a solution that young children readily grasp.

289 **Wild Robin.** Filmstrip, cassette. Weston Woods Studios, 1978. Primary.

Harp and violin music and a female narrator with a slight British accent seem to fit Susan Jeffers's book on which this filmstrip is based. The fantasy of a young boy who lives for a time with the fairy world before returning home is imaginatively presented. There is a muffled echo on the tape that is annoying to adults but seems to pass unnoticed by children.

290 **The Will and the Way of Laura Ingalls Wilder.** Filmstrip; cassette. Random House, 1979. Intermediate.

Using an episodic but effective script that is based less on Wilder's own life than on her children's books, this set introduces the *Little House Books*. A strong male voice and lively fiddle music comprise the audio. The visuals make use of photographs from the Wisconsin State Historical Society and reproductions of illustrations from Wilder's books.

291 **Winning and Losing.** Set of four filmstrips, cassette. Troll Associates, 1976. Primary/Intermediate.

This set demonstrates good sportsmanship at the child's level of comprehension. Because it features children, the series maintains the interest of youthful audiences and shows that sportsmanship is important at an early age. The concept of competing against oneself is also stressed.

292 **The Wolf and the Seven Kids.** Film, 10 minutes. Encyclopaedia Britannica Educational Corporation, 1978. Primary.

This production follows the original Grimm Brothers tale in plot and theme. The bright animation and lively characterizations appeal to young children, and the film works nicely as a story hour.

293 **Wolf Pack.** Film, 19 minutes. National Film Board of Canada, 1974. Intermediate.

This well-edited, lucid film covers the life of a wolf cub from birth to maturity. Vivid footage of the pack on the hunt, of life under winter conditions, and of other aspects of daily existence arrest the attention of older children, who also appreciate the narrative for its accurate scientific information.

294 **Yankee Doodle.** Film, 10 minutes. Weston Woods Studios, 1976. Primary/Intermediate.

Steven Kellogg's illustrations for Edward Bang's picture book are used in this iconographic film. The song is presented along with historical background portrayed through a boy's visit to the enemy camp. The verses are read by a youngster and then sung by a group of children. Music is provided by the Colonial Williamsburg Fife and Drum Corps. Although young children enjoy the first half of the film, the sing-along format of the second half is appropriate only for children who read well. Weston Woods also offers this presentation on a filmstrip with cassette.

295 **Zlateh the Goat.** Film, 20 minutes. Weston Woods Studios, 1973. Intermediate.

Directed by Gene Deitch, this award-winning adaptation of Isaac B. Singer's story is a well-produced, live-action presentation of the plight of a poor Jewish family in prewar Poland. It is the Hanukkah season, and the need for food forces the father to send his son to sell the family goat in the nearby village. Aaron's trip is a slow one, for he loves the goat and does not want to part with it. Suddenly the boy and the goat are caught in a snowstorm. In the end, the goat saves the boy's life and the family keeps it as a pet. The narration is distinct, and the story's photographic representation is extremely artistic. Because the film is slow paced, it is best suited for older youngsters.

296 **The Zoo (second edition).** Film, 11 minutes, teacher's guide. Encyclopaedia Britannica Educational Corporation, 1979. Primary/Intermediate.

Upbeat music and vivid live-action photography are used in this new edition of *The Zoo*. Filmed at the Brookfield, Illinois, Zoo, this production is especially valuable to show to youngsters before they visit a zoo. This is a straightforward production that promotes a positive attitude toward modern zoos and their overall objectives.

Producers and Distributors

ACI Media, 35 West 45th Street; New York, NY 10036
Aims Instructional Media Services, 626 Justin Avenue, Glendale, CA 91201
BFA Educational Media, Division of Columbia Broadcasting System, 2211 Michigan Avenue, Santa Monica, CA 90404
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Brigham Young University, Media Mktg. W-STAD, Provo, UT 84602
Billy Budd Films, 235 East 57th Street, New York, NY 10022
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Centron Educational Films, 1021 West Ninth Street, P.O. Box 687, Lawrence, KS 66044
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Educational Audio Visual (EAV), Pleasantville, NY 10569
Educational Dimensions Group, P.O. Box 126, Stamford, CT 06904
Educational Enrichment Materials, Subsidiary of the New York Times, 357 Adams Street, Bedford Hills, NY 10507
Encyclopaedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, IL 60611
Enjoy Communicating, 2410 T Street, NE, Washington, D.C. 20002
Essentia, P.O. Box 129, Tiburon, CA 94920
Eye Gate Media, 146-01 Archer Avenue, Jamaica, NY 11435
Film Communicators, 11136 Wedding Street, North Hollywood, CA 91601
Filmax Productions, 3926 Macalaster Drive, Minneapolis, MN 55421
Filmair Communications, 10900 Ventura Boulevard, Studio City, CA 91604
Films Incorporated, 1144 Wilmette Avenue, Wilmette, IL 60091
Guidance Associates, Communications Park, Box 300, White Plains, NY 10602
Halcyon Films, 213 Oberlin Road, Raleigh, NC 27605

Jill P. May

Hawkhill Associates, 125 Gilman Street, Madison, WI 53703
Alfred Higgins Productions, 9100 Sunset Boulevard, Los Angeles, CA 90069
International Film Bureau, 332 South Michigan Avenue, Chicago, IL 60604
LSB Productions, 1310 Monaco Drive, Pacific Palisades, CA 90272
Learning Corporation of America, 1350 Avenue of the Americas, New York, NY 10019
Listening Library, One Park Avenue, Old Greenwich, CT 06870
The Little Red Filmhouse, 666 North Robertson Boulevard, Los Angeles, CA 90069
Live Oak Media, Box 116, Somers, NY 10589
Lodestar Films, 4228 East Tenth Street, Tulsa, OK 74135
MTI (Motorola) Teleprograms, 4825 North Scott Street, Suite 23, Schiller Park, IL 60176
McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020
Macmillan Films, 34 MacQuesten Parkway South, Mount Vernon, NY 10550
Malibu Films, P.O. Box 428, Malibu, CA 90265
Mar/Chuck Film Industries, P.O. Box 61, Mt. Prospect, IL 60056
Marsh Film Enterprises, P.O. Box 8082, Shawnee Mission, KS 66208
The Media Guild, 118 South Acacia, P.O. Box 881, Solana Beach, CA 92075
Miller-Brody Productions, Division of Random House School Division, 201 East 50th Street, New York, NY 10022
Arthur Mokin Productions, 17 West 60th Street, New York, NY 10023
National Film Board of Canada, 1251 Avenue of the Americas, 16th Floor, New York, NY 10020
New Day Films, P.O. Box 315, Franklin Lakes, NJ 07417
Paramount Communications, 5451 Marathon Street, Hollywood, CA 90038
Perfection Form, 1000 North Second Street, Logan, IA 51546
Perspective Films, 369 West Erie Street, Chicago, IL 60610
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Pictura Films, 311 Eighth Avenue, New York, NY 10011
Pied Piper Production, P.O. Box 320, Verdugo City, CA 91046
Pyramid Films, 2801 Colorado, P.O. Box 1048, Santa Monica, CA 90406
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Reel Images, Box 137 VT, Monroe, CT 06468
Scholastic Magazines, 35 West 44th Street, New York, NY 10036
Society for Visual Education (SVE), Division of The Singer Company, 1345 Diversey Parkway, Chicago, IL 60614
Spoken Arts, 310 North Avenue, New Rochelle, NY 10801
Marty Stouffer Productions, 300 South Spring Street, P.O. Box 15057, Aspen, CO 81611
Texture Films, 1600 Broadway, New York, NY 10019
Time-Life Films, Multimedia Division, 100 Eisenhower Drive, Paramus, NJ 07652

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Togg Films, 680 Ninth Avenue, Room 900, New York, NY 10036
Troll Associates, 320 Route 17, Mahwah, NJ 07430
Unifilm, 419 Park Avenue South, New York, NY 10016
Weston Woods Studios, 389 Newton Turnpike, Weston, CT 06883
Wombat Productions, Little Lake, Glendale Road, P.O. Box 70, Ossining, NY 10562
Xerox Films, Department of Xerox Education Publications, 245 Long Hill Road, Middletown, CT 06457

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